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+ Bird VII.82 7⁰⁵

St. Columba's crosses - p. 59

Bells & St. Patrick's - pp. 47+48; other bells pp.
66, 67.

Chalice of Ardagh p. 37.-



LA TÈNE STONE AT TUROE, CO. GALWAY.

To face Title-page

Royal Irish Academy Collection

GUIDE

TO THE

CELTC ANTIQUITIES OF THE CHRISTIAN PERIOD

PRESERVED IN

THE NATIONAL MUSEUM, DUBLIN

BY

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SECOND EDITION

1st 1909

With 19 Plates and 114 Illustrations



DUBLIN

HODGES, FIGGIS, & CO., LTD.

LONDON : WILLIAMS & NORGATE

1910

DUBLIN:
PRINTED AT THE UNIVERSITY PRESS,
BY PONSONBY AND GIBBS.

PREFACE

THE famous Collection of the Royal Irish Academy was begun about the year 1840. The Council, in their Annual Report for 1841, state that "the Council are of opinion that the formation of a National Museum of Antiquities is an object which the Academy should continue steadily to pursue." The collection was shortly afterwards definitely organized as a Museum of Irish Antiquities.

Sir William Wilde's well-known Catalogue, the first part of which was published in 1857, mentions but few of the objects described in this Guide, many of which were acquired subsequently to its publication. On the death of that distinguished antiquary, Dr. Petrie, in 1866, his private collection, which embraced some of the most important antiquities of the Christian period described in the following pages, was acquired by private subscription. Dean Dawson's valuable collection had been obtained in the first years of the Museum in a similar manner.

When the present Museum was built in Kildare Street in 1890, the collection was transferred to the new buildings (now the National Museum of Science and Art, under the Department of Agriculture and Technical Instruction); but the Academy continues to add to their collection; many important objects were given or purchased by the Academy in recent years.

This Guide is not merely intended to point out the principal objects to casual visitors, but is written for those who take an interest in the study of Irish Antiquities, and to give some information as to the history of the Irish interlaced style.

It should, perhaps, be mentioned that the illustrations for the first chapter were prepared some time before the British Museum brought out its very excellent Guide to the Iron Age, which contains a full description of the archæology of the La Tène period: the pointing out the importance of the connexion between the classical Palmette and the La Tène ornament of the Celts is due chiefly to the writings of Dr. Arthur Evans.

The inscriptions on the shrines have been re-examined by Mr. R. I. Best, of the School of Irish Learning, to whom many thanks are due for the care he has taken in the matter. Thanks are also due to the Royal Society of Antiquaries of Ireland, who have kindly allowed several blocks to be used.

The photographs for plates, probably the best that have yet been taken of the objects, are the work of Mr. A. M'Googan, and have been supplied by the Museum.

Special thanks are due to Mr. E. C. R. Armstrong, Assistant for Irish Antiquities in the National Museum, for much assistance in preparing the work.

October, 1909.

The Second Edition contains many additional illustrations, including one additional plate: some notices on Beads, Querns, Bog-butter, Crannogs, and Dug-out Canoes, as well as an account of the Scandinavian Finds, are also added. Some of the figures are taken from Wilde's Catalogue; the others are lent by the Royal Society of Antiquaries of Ireland, or are from original drawings by Miss E. Barnes.

NATIONAL MUSEUM, DUBLIN,

June, 1910.

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CELTIC ANTIQUITIES OF THE CHRISTIAN PERIOD.

I.—CELTIC ORNAMENT.

At the beginning of the fourth century before the Christian Era the Celts, known to history as Galates or Gauls, burst through the barriers of the Alps and poured into Italy. In 390 B.C., having defeated the Romans at the long-remembered battle of Allia, they sacked and burned Rome.

During the next century the Celtic terror was a very real thing. In confederation with the Etruscans and Samnites, the Celts joined in resisting the growing power of Rome, till finally overcome in the third Samnite war, at the battle of Sentinum, in 295 B.C. Prior to the invasion of Brennus we hear of the Celts in friendly relations with the Greeks of Massilia (Marseilles), and later generally in friendly relations with the Greeks of Greece proper, until they outraged the Greek mind by the folly of their destruction of Delphi.

There is even a tradition of an earlier invasion of Northern Italy, and, no doubt, objects from the Greek and Italian lands passed up into the inner parts of the Celtic countries before the fourth century. It is, however, rather to the closer contact from 400 B.C. that it is usual to date the influence of the classical anthemion and meander patterns, modified by the Celtic love of spiral and scroll patterns.

The Celtic style is generally called *La Tène* on the Continent, from the name of a Celtic stronghold at the head of Lake Neuchâtel, where objects of that class attracted attention. It was adapted with

It is not to be supposed that a series of progressive forms always corresponds to a series of dates. The whole series of changes often appears to have been run through with great rapidity. After the final form has been reached, earlier stages may re-appear; the whole series forming a stock of ornament from which the artificer could draw. All that can be claimed is, that if the series be viewed as a whole, a certain tendency for some forms to disappear and others to supersede them can be detected in the progression of the series.

In the final development of the ornament, the form (called for convenience trumpet end) is set free, and figures as an independent boss whose origin could hardly be detected without the previous examples.



FIG. 4.—Spiral and S-turn.

The spiral S-turn, which is a characteristic feature of the style, was probably first derived from the more eastern Celts. The simplified spiral with large S-turn seems first to have appeared on the bronze sword-hilts of Hungary, dated to the middle of the Bronze Age (Naue, "Vorrömischen Schwerter," Tafel xxiv., No. 8). The comma-like spaces into which the circle of the spiral is thus divided yield, when bossed up in repoussé work, forms which are well seen in repoussé bronze ornaments on a pail from Aylesford in Kent, and on a bronze sword-sheath from La Tène (fig. 5).

The La Tène style in use by the Celts in Ireland, in the centuries before the Christian period, is well shown on the stone at Turoe, County Galway (frontispiece), a cast of which is in the Museum

(Room III.). The derivation of the La Tène motive from the anthemion and meander patterns can be clearly traced with the help



FIG. 5.—Aylesford, and La Tène.

of the preceding examples. The marking of the trumpet ends, which are not yet developed, and which do not appear to be an accentuated

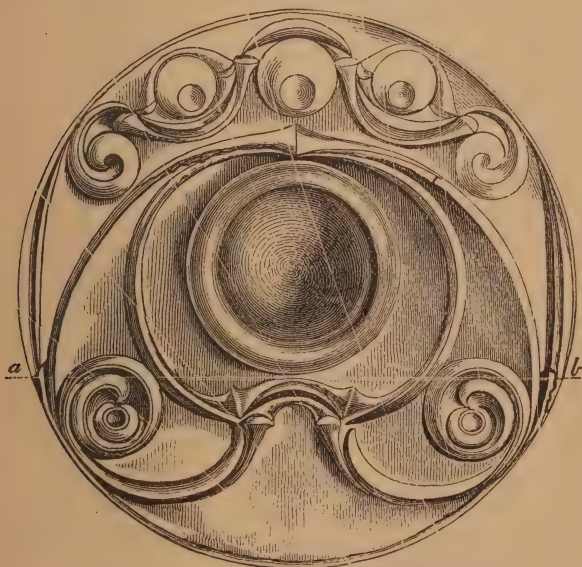


FIG. 6.—Bronze disk (restored). (W. 1 and 5.)

feature of the early stage, is well shown in the large bronze disks from County Kildare (fig. 6).

Figure 7, 'a detail of' an ornament from the Petrie Collection, perhaps the finest example of workmanship of the period, and equal to the best Japanese casting in bronze, exhibits the use of the long



FIG. 7.—Detail from bronze ornament.

curves and trumpet pattern in the highest degree, with a sureness of line and sweetness of curve that are the forerunners of the later work.

The Celts of the west were famous workers in enamel, an art unknown to the Romans prior to their contact with them.

In the fifth and fourth centuries B.C. the Celts frequently used red coral, which they employed to decorate their bronze objects, such as fibulæ, shields, harness trappings, &c., in incrustations, large settings, and studs attached by small rivets. The coral, much valued for its many superstitious virtues, was no doubt traded by the merchants of Marseilles up the Rhone Valley. It was brought probably from the Mediterranean shores near Marseilles, famous for their coral, or possibly from the western coast of Italy. Pliny, in his *Natural History*, speaks of the coral fisheries of the Stoechades (Iles d'Hyères). In the third century its use practically ceases, owing, it is supposed, to scarcity caused through the diversion of the trade by new demands, and it is replaced by red enamel. It is often difficult to distinguish between the early red enamels and true coral, the lumps of red enamel being used at first in the same way, as in the case of some curved pins from County Antrim, decorated with lumps of red enamel. (The subject is fully discussed by M. Salomon Reinach in "*Revue Celtique*," 1899, p. 13.)

The Celts of Britain, during some two centuries before the Roman occupation, brought the art of enamelling to great perfection, filling the fields of raised bronze designs with opaque enamel. The colour

chiefly used was a bright sealing-wax red, but yellow and sometimes blue are known. In the Christian period translucent blue was much used, and cloisons of a fret-like character were employed.

A passage from the "Icones" of Philostratus, "They say that the barbarians who live in the ocean pour these colours on heated brass, and that they adhere, become hard as stone, and preserve the designs that are made upon them," has been thought to refer to the Britons, but no doubt also embraced the Celts of Ireland, who likewise practised the art with great skill; nor should we omit the Gauls, for although enamels on such an extensive scale as in Britain have not been found in France, yet workshops with the crude enamel in preparation have been discovered at Bibracte (Mt. Beuvray), and it is probable that the



FIG. 8.—Head of bronze pin.
(W. 195.)



FIG. 9.—Bronze disk, enamelled.
(P. 1147.)

art was more extensively used than appears. In Ireland, to judge from the objects that have been found, the Celts seem to have exercised a restrained taste in their use of enamel; still, from the large number of objects from which the enamel has perished, but in which the blind sinkings prove the original enamelling, it is probable that its use was more general than would have been thought at first.

In a late period of the style are placed certain bronze pins with curious heads, sometimes called "hand type" from a fancied resemblance of form to a partly closed hand. A good series of these is shown in the collection (fig. 8). The field of the La Tène ornament on the head is generally filled with enamel. They have been found also in Scotland, but rarely in England. To this period also belongs the bronze disk (fig. 9), the centre of which tends rather to the spiral forms

of the manuscripts; the central part, also the outer border of spirals, were originally filled with red enamel, a few fragments of which may still be detected. The disk perhaps has some analogy to the bronze enamelled hook-handle disks affixed to bronze bowls found in Britain, which show so close a resemblance to the circular panels of trumpet pattern of the early illuminated mss. as to suggest that the latter have been taken from them. They are dated between the middle of the fifth and the end of the seventh century, and form a connecting link between the metal work and the manuscripts.

INTERLACED STYLE.

In the seventh and during the eighth century, a new style of ornament was introduced:—INTERLACED PATTERNS. At first it shares with the older style in the decoration of the time, but gradually displaces the *La Tène* survivals, till about the eleventh century it completely supersedes and excludes them, after which time it is quite exceptional to find any trace of *La Tène* elements in Celtic, or, as we may now call it, Irish ornament.

Figure 10, from the “*Book of Durrow*,” shows a good example of interlaced patterns in company with derivations of the *La Tène* style common in the illuminated mss. of the first period of the new style.

The style was probably first fully developed with all its wonderful invention under the more elastic technique of the penmanship and brushwork of the illuminated mss., though the wondrous work of the *Tara Brooch* may perhaps give us reason to pause in this conjecture. A greater desire for close spiral forms was also manifested as distinguished from the looser style of the earlier work. However, the close spiral of many turns is found occasionally in the *La Tène* period,



FIG. 10.—From The Book of Durrow.

and was not unknown in the sixth and seventh centuries of Byzantine decoration. The older writers regarded these spirals as locally developed in Ireland from the spirals at Newgrange, which they looked on as the beginning of the Celtic spiral ornament. (See casts in Room III.) The spirals at Newgrange have, however, no direct connexion with the later spiral motives. The Newgrange spirals are now recognized as an extension of the great Ægean spiral motive,

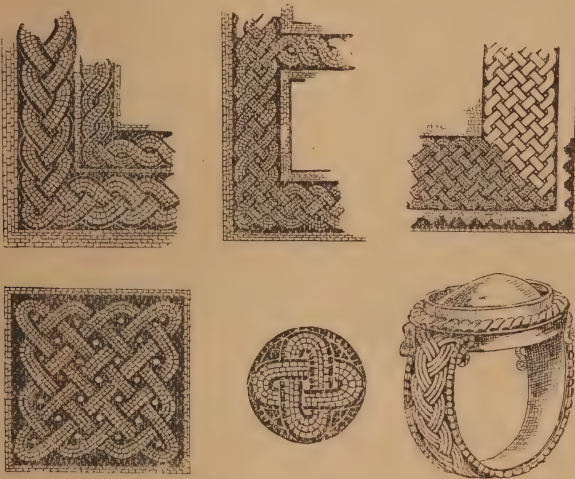


FIG. 11.—Romano-British mosaic pavements :
Roman ring, Essex (Arch. Journ., vol. iii.).

which spread through so great a part of Europe in early Bronze Age times. It was introduced into Ireland as early as about 1500 B.C., where it appears to have rapidly come to an end without any development. There is thus a long gap between the Newgrange spiral and the spiral motives introduced in the La Tène period and developed in early Christian times. Any connexion between the latter and the original Ægean parent stem, of which it was a younger branch, must be sought towards the eastern part of the Continent.

The new style, with all its intricacy, was brought to a marvellous perfection in the Irish monastic schools. It is not an exaggeration to say that the Irish mss. (with which are included the Hiberno-Saxon

mss. in the production of which Irish scribes took so large a part) admittedly stand in quite the first place among early mss. for the excellence of their penmanship and illuminations.

The genesis of these interlaced patterns is not clear in all its details. Plait-work is extremely rare in the early period of ancient art; it is occasionally found in the best period of Greek art, and the guilloche pattern is common. In the mosaic pavements of Roman times, both in Italy and the provinces—many such are known in Britain—plaits are very common for borders and panels (fig. 11). Some full-sized drawings of these patterns from Verona are shown in the Museum.

Plaits of wire-work may be also noticed, such as the ring (fig. 11).



FIG. 12.—Aegypto-Byzantine Capitals, Cairo Museum.

(i.) Fourth to fifth century—probably Egyptian.

(ii.) Sixth century—Alexandria: probably imported.

Roman Plait-work was widely spread in Egypt, merging at last into Byzantine (see Strzygowski, "Cat. Cairo Museum, Koptische Kunst"). The late Roman embroideries, such as are got in numbers at Ekhmin, on the Nile, about 150 miles below Thebes, may also be examined. They show many features of contact. (See a few examples in the Museum.)

In Italy, in the sixth century, notwithstanding the protracted wars of Justinian, which ended in the complete overthrow of the Gothic kingdom and the destruction of the power consolidated by the great Ostrogoth, Theodoric, we find some good examples of classical guilloche ornament and panels of plait-work, still to be seen in fragments remaining from the early churches (Basilicæ), especially at Rome and Ravenna (fig. 13); also some basket-work capitals, and

open-work parapets of concentric circular interlinked bands, which betray Byzantine or Greek influence. Then soon after the death of Justinian in 565, in the wide-spread disasters brought by the Lombard invasions, and in the frequent succession of plagues, famines, and inundations, which well-nigh depopulated the country, architectural enterprise necessarily ceased; and a period set in, in which, as Cattaneo says, art declined from abyss to abyss.

When at last, from the eighth century to the eleventh, architectural decoration begins to awake again, in what is called the Italian Byzantine style, the most conspicuous feature of the new decoration is the knot-work, or interlacing bands, so common in churches of northern Italy. (See Cattaneo, "Architecture in Italy.")

Figure 14 sufficiently illustrates these Italian interlaced ornaments,

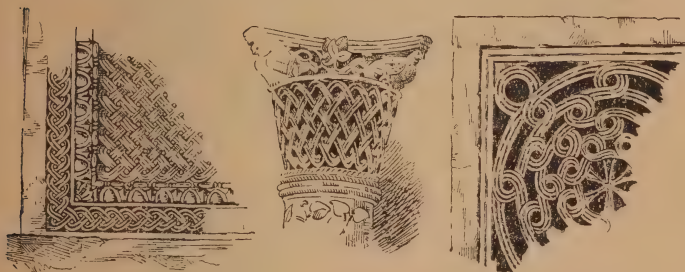


FIG. 13.—Rome and Ravenna, sixth century.

but many more might be given, and several casts of interlaced details are shown in the Museum (on the Gallery). But the style was not further developed in Italy than we see, and not at all in a manner to compare with that wealth of invention, which exhausts the possibilities of the style, as developed by the Irish workers of the same period. This fact has sometimes led to the hasty thought that the interlaced style in Italy was due to the Irish missionary activity of these early centuries. A little consideration will, however, furnish sufficient objections to this suggestion. Interlaced work does not appear in Italy on the tombs of Irishmen before the eighth century. Patterns, such as the trumpet pattern, in full vigour in Ireland at the time of the first interlacements, did not travel to Italy; and the distinctive stepped, triangle, and skew frets are absolutely wanting

in Italian work. It has been sought to fill up the gap between the remains of the sixth century and the knot-work and interlaced ornament of the eighth, by reference to the Byzantine ornament and knot-work in the churches in Greece and in the many ruined churches in central Syria of the sixth and seventh centuries, well dated as not later through their destruction by the Saracen invasion of the latter century. The scanty publication of the remains of these centuries in the Greek provinces of the Empire precludes us from expressing a

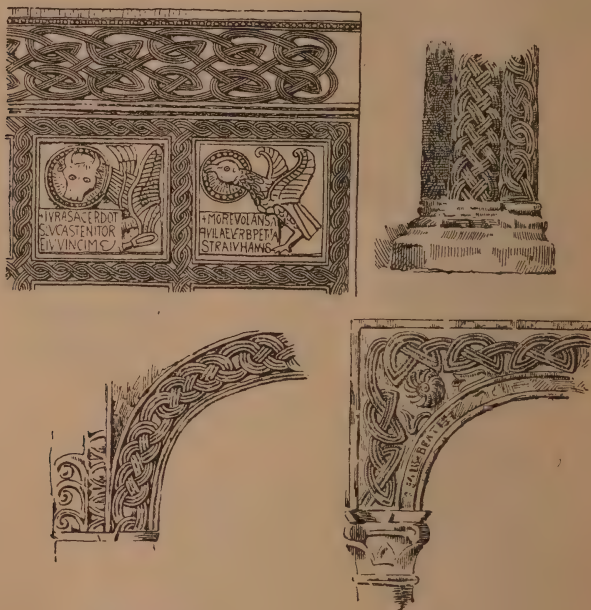


FIG. 14.—Italian knot-work, eighth century.

final opinion. But, without seeking a distinct line of descent, we may embrace the whole subject provisionally in another view. The style of knots and interlacements arose between the sixth and eighth centuries as part of the repertory of ornament and symbolism general in the Christian Church at that time, and was in fact a part of the style of the epoch. It spread with the general spread of Christian art throughout Europe and the Byzantine Empire, aided not a little

by the dispersion of Greek artists caused by the iconoclastic persecutions of the eighth century, and developed into more distinct schools of design in Ireland than elsewhere.

There is one point, however, which may be mentioned in this connexion. Guilloche ornament is channelled along the centre of the bands which intertwine the ends of rods, the edges of the bands being raised, thus giving it the appearance of two ridges. This is a persistent tradition from classical times in stone-carving. In the Italian knot or interlaced work, however, the bands are divided into three ridges, no doubt derived from the usual form of the basket-plait (see figs. 13 and 14). So marked is this distinction of bands in two, from those divided in three in Italy, that out of some fifty examples illustrated by Cattaneo, a band divided into two only has to be searched for with some diligence, and is rarely found in a characteristic interlacement. Examples figured by Miss Stokes in "Six Months in the Apennines," such as on the tombs at Bobbio, appear as if the band was only divided into two; but these drawings are from rubbings (in the Museum), and are really like negatives, the rubbings taking only the raised parts—the line drawn as dividing the band being raised, and with the outer lines giving a band of three. A division of two should show as two dark lines divided by a white line.

But outside Italy the case is quite different. (Those in Dalmatia may be included with the Italian, and among the Teutonic races north of Italy, as we might expect, interlaced bands of three divisions are often found as far as Scandinavia.) In Byzantine art round the eastern end of the Mediterranean, though the examples at present available are hardly sufficient for a general survey, it is interesting to note that in Syria, although the knot patterns scarcely extend beyond simple twists and kinks, the bands when not plain are divided into two only, not into three; some exception has possibly to be made in regard to circular knot panels of the type figure 13 at Constantinople or elsewhere. The Christian art of Egypt should also be studied in this connexion. The double band is there dominant, and elaborate plait-work was its own. It may be mentioned that "Byzantine" is not used in any local or restricted sense: the word is derived from Byzantium, the original Greek name of Constantinople. In art it is

employed to denote the style in general use in the Eastern Empire from the early centuries of the Christian Period. Local distinctions need not be considered.

Now in Ireland the interlaced bands are either plain or divided into two only—whether in illuminated mss., metal-work, or stone-carving. Some crosses in Donegal are erroneously drawn as having bands of three divisions (*Proc. R.I.A.*, vol. ii., 3rd Ser., p. 100). On examination of the photographs of these crosses the bands are seen to be plain with marginal lines, a known form and not to be mistaken for the threefold band. The same is true for the Celtic interlacements in England and of course Scotland; some exceptions, as at Sherbourne, Oxfordshire, and Eastleach, Gloucestershire, also on some fonts in Norfolk, are probably late—unless some of



FIG. 15. (W. 492.)
Bronze 'latchet-fastener,' prepared for enamel, probably transitional.

these three-ribbed bands came directly from Rome before the eighth century—and do not affect the general question. This seems to indicate that the Celtic interlaced patterns did not come through Italy. On the whole, it seems that single and double bands pertain rather to the Byzantine tradition surviving from the early centuries as contrasted with the threefold band of the Italian tradition. In the countries beyond the influence of Italian ornament, the single and double band are more usual. Although probably at the commencement prompted by the simple intertwined band patterns of Byzantine art, they developed with great rapidity as an independent style. The interlacements, as we know them, begin fully equipped, implying the existence of a school of trained artists still working in the older style; and we must not forget, as J. R. Green says of the early part of the

seventh century, "The science and Biblical knowledge which fled from the Continent took refuge in famous schools which made Durrow and Armagh Universities of the West." ("The Making of England," p. 288.)

In the La Tène or Late Celtic period of Britain and Ireland animal forms were very rarely used, though they are more frequent on the Continent, especially towards Italy and among the Eastern Celts on the Danube. But in Byzantine art, which spread everywhere within the bounds of early Christianity, the use of animals as symbols and types became universal. The well-known symbols of the four Evangelists are an instance. Animal forms were admirably adapted by the Celtic artists of the mss., and rapidly stylised, under the influence of interlaced designs, including even the human figure. The necks of



FIG. 16.—Bronze brooch, Ardakillen. (W. 476.) La Tène C-curves and plait-work.

birds (generally with eagle beaks), tails and limbs of beasts, &c., were fantastically turned on themselves and interlaced, the serpent, which needs little modification, being a frequent device.

A few words on the animal motives and interlacements of Germany and Scandinavia may be expected, but the subject is too difficult and complicated to be adequately discussed here.

Shortly after the destruction of the Western Empire, though the great tradition of the Roman style, however disturbed and debased, still lingered on in the ornamentation of objects, yet from the fifth century it was freely modified by a more fantastic and barbarous style—if the word 'style' can be used in such a sense. Figures of animals, birds, reptiles, and sometimes of men were employed—a change taking place in which the classical chapter may be said to be closed,

while a grotesque element, which we usually think of as associated with medieval art, makes its appearance. Though broken up in the barbarous art of the new times, we often detect in many of the old German, Frankish, and Burgundian objects elements which can be traced back to the Roman style, and, especially across Hungary, Byzantine and Eastern motives. (See in respect to the latter, Hampel's "*Ungarische Alterthümer*.")

Roman plait-work had long been familiar in the lands which had been embraced by the Empire; and we may often notice in figure-of-eight plaits, and guilloche-suggested twists, or forms such as the plait in the circular panel in figure 11, many debased survivals from the Roman style. These may be remarked in the patterns of the belt-buckles, and scabbard parts (chiefly of iron inlaid with silver) figured by Lindenschmit under the general names of Old German, Frankish, and Burgundian grave-finds (sixth to eighth centuries). The difference between the rounded plaits of the Roman and Eastern plaits and the pointed ends of the Northern plaits should be noticed.

The fibula was much modified, and the great long cruciform Teutonic brooch, with grotesque animal head at the base, comes more and more into evidence as time advances. The ornament on many of the objects looks at first sight like interlaced patterns; and it has been sometimes assumed that the origin of the Celtic interlaced style is to be referred to the German lands. It may be doubted, however, if any true, logical, and organized interlacements can be attributed to a time much preceding the eighth century. (Those who desire to pursue the subject may refer to Dr. Salin's work, "*Die altgermanische Tierornamentik*.")

The imperfect interlacements on the objects mentioned present a broken or stencil-like appearance, and show no sign of a developing art, but, on the contrary, many signs of degeneration from older forms—of descent rather than ascent—the stimulus of a new style seems hardly to have entered into them as yet. As we have indicated and should expect, the bands are constantly marked longitudinally by three, and a two-fold band is rare.

It may be mentioned that the stone fragments at Coire (eighth century) on the east of Switzerland, which are perhaps sometimes given an Irish reference on account of the proximity of the Irish

foundation of St. Gall (early seventh century), are from their architecture clearly an extension of the neighbouring Italian influence, and many bands are marked in three. (Zürich Museum.)

Whether the imperfect interlacements and degenerate plaits, in conjunction with the grotesque animals of Germany and Scandinavia, independently developed into a true logical interlaced style without Irish contact, or to what extent the Irish style may have reached the Baltic before the Viking period, as is now generally believed by the northern antiquaries, are questions of too controversial a nature for discussion. But it may be mentioned that the theory of German origin hardly explains certain of the facts. Widespread as may have been the northern animal motives, and although earlier and more directly derived from Roman forms, yet in Ireland animal motives admittedly display from the first a higher degree of artistic excellence than elsewhere—the flexibility of form and talent for composition have never been more richly developed than in Ireland—(Salin, p. 348). The artistic refinement of the Irish interlacements, compared with the more barbaric appearance of the northern ornaments, is also noticeable; and the exclusive use (with a very few doubtful exceptions) of the twofold band as distinguished from the three-marked band of the Continent, is very distinct. These facts, especially the two last, rather point away from Germany as the originating source, and turn our thoughts in other directions. Moreover, as soon as the Irish style obtains a recognized position in Scandinavia, the division of bands into two is numerous, plain or twofold bands (not three) being the Celtic tradition.

Irish objects were raided in great numbers and carried to Scandinavia, affecting the local crafts there; and after the Norse and Danes had made good their settlement in Ireland in the ninth century, the Irish interlaced patterns were influenced by a Scandinavian element, especially in the prevalence of serpent or worm-dragon types. A more flamboyant, or it may be called barbaric, flavour may also be detected as compared with the earlier more restrained style of the Irish school.

One of the earliest examples of the illuminated mss. of Ireland is the famous "Book of Durrow," in the Library of Trinity College, Dublin. It is attributed to the later half of the seventh century

from the style of the illuminations; and the survivals it contains of the previous La Tène ornament are very beautiful and striking. It is interesting to note that the pointed oval of the trumpet ends may be seen constantly in white on black, or black on white, set free as an independent ornament resembling a leaf.

The Hiberno-Saxon "Book of Lindisfarne" is another famous example of the Celtic Church. Lindisfarne, founded by St. Aidan, was the centre of Irish missionary effort in the north of England. As



FIG. 17.—Abbot Tuathgal, A.D. 806, Clonmacnois.

J. R. Green again says, speaking of the conversion of Saxon England in the seventh century—the real life and energy of the new Christianity was concentrated in the north, and the north looked for its religious centre to Ireland: "To cross the Irish Channel, whether for piety or for learning, became a fashion in the north, while fresh missionaries streamed over in turn to wander into the wildest spots where English



FIG. 18.—Details, Clonmacnois.

heathendom found a hold." ("The Making of England," p. 312.) The "Book of Lindisfarne" is stated to have been written by Eadfrith, Bishop of Lindisfarne from 698 to 721 A.D.

The "Book of Kells," the most elaborate of all the illuminated mss., is usually attributed to about the same period; but from the occurrence in it of foliage motives some parts are possibly later; several pages are unfinished.

It may be noted that the panel and architectural treatment of the ornament in these books is strongly reminiscent of the mosaic pavements and wall decorations general in Roman times, and points to a widespread tradition in the decorative arts. The borders of these books often bear a resemblance to textile patterns.

Foliage was seldom used in Celtic ornament. The well-nigh universal grape-vine of Byzantine decoration, or motives remotely derived from it, are occasionally seen in the Irish manuscripts, and conventionalized trefoil leaves and wheel corollas are fairly common. The numerous examples of new fret-patterns—one of the most original features of Irish ornament—deserve, however, some notice.

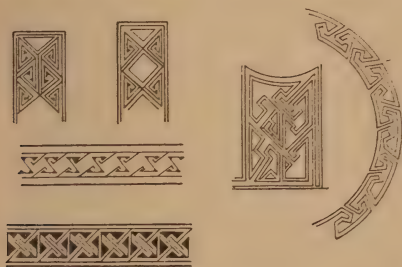


FIG. 19.—Frets, Clonmacnois, and MSS.

Figures 17 to 19 show the great variety of fret forms in use. Though we do not intend to imply that the various forms were originated in the great School of Clonmacnois, the genesis of many of the forms may be seen upon the large series of sculptured gravestones there.

The square rectangular fret—a survival from the universally favoured fret of classical times—was, no doubt, introduced from the Continent (fig. 17). When, however, it was used, as at Clonmacnois, to fill semicircles of cross-ends, and curved border-patterns, the traditional form was broken, and all possible variations were entered upon, as we see in the mss., metal, and stone work (fig. 19).

II.—PENANNULAR BROOCHES ; PINS.

THE divided ring-brooch, which may be regarded as a form of buckle, was in use in different parts of Europe about the first century, and probably for some time earlier. Such brooches are common among Roman remains ; and their wide distribution is shown by finds in Austria-Hungary, Northern Europe, and Spain. They are small compared with the Celtic brooch of a somewhat later time. Some examples are dated from the associated objects to about 200 B.C. The original centre of the type, which seems to be chiefly provincial, is not quite certain : examples are numerous among the Roman remains in the Museums at Mainz and Zürich. But the type is well shown by the small plain brooch, fig. 20, from Ireland—in this case, no doubt, a good deal later. The pin is much longer than is usual with the earlier examples referred to.



FIG. 20 (W. 246)

In some examples, the retorted terminations of the ring present some analogy to the turned-up tail terminations of the La Tène brooch ; and there is a special Spanish form of brooch which combines the bow-type with the ring-brooch.

It has been suggested that the Celtic penannular brooch may have been derived from North Africa and the East, as these brooches are still worn in Algeria (J. R. Allen, "Celtic Art"). In the absence of evidence, this is, however, a very doubtful conjecture.

The penannular brooch was developed to a great size by the Celts of these islands. It became their most characteristic ornament. A small bronze example of an early Celtic type, slightly expanded at the flat ends, was found in the Broch of Okstrow, Birsay, with fragments of Samian pottery, so that this brooch possibly dates from the Roman occupation of Britain.

In the development of the Celtic brooch the terminal ends of the ring become much expanded ; and the flat plates thus formed are richly ornamented with spiral and other forms which continue the La Tène style of the preceding period. At the springing of the

plates, the ring displays strongly marked cusps derived from the La Tène style; and the head of the pin is often treated in a bold form of the same style. The ring is round in section, and often marked by fine transverse lines, or "wormed," a survival from older forms of treatment of rings. Many of the terminal plates are prepared for enamel, fragments of which frequently survive in the ornament or in the settings. The Celtic use of enamel in the La Tène period, the Heroic period of Ireland, is thus continued without interruption into early Christian times.



FIG. 21. (P. 735.)

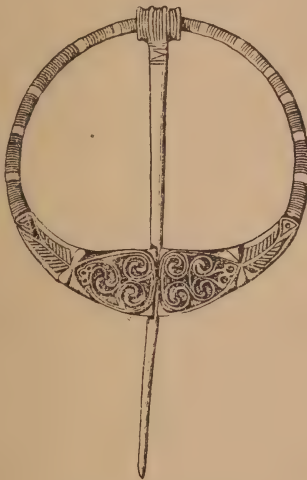


FIG. 22. (W. 362.)



FIG. 23. (W. 368.)

In figs. 21 to 29 a number of these brooches are given. From the complete absence of any trace of interlaced ornament on them, as well as the many La Tène elements surviving in their decoration, they can be safely claimed as not later than about 700 A.D. Many of them are no doubt earlier, and follow more closely the Pagan period in Ireland. Possibly some may go back to a time preceding the coming of St. Patrick in the fifth century; but we shall have to wait for finds of associated objects for more precise dates.

All these brooches are of bronze; but, as we have said, the

ornament was usually enriched with enamel, though it has now completely perished in most cases, and the fact that it was formerly applied to them may be easily overlooked. Figure 27 has two small tubular



FIG. 24. (R. 1930.)

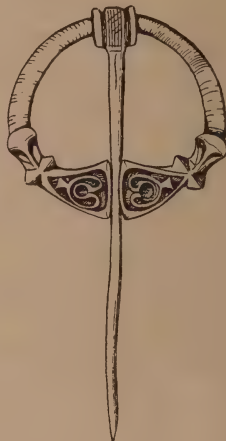


FIG. 25. (W. 363.)



FIG. 26. (W. 367.)

settings or beads of red enamel at each of the ends of the ring. The form of the terminal ends is somewhat unusual, though other



FIG. 27. (W. 467.)

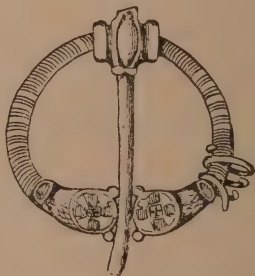


FIG. 28. (W. 470.)



FIG. 29. (W. 358.)

examples are known; and one of the same type in the collection (No. 80-1906) has much longer tubular settings, like those in the Hand-type of pin, and the ring is also "wormed."

The relation of the spiral and curved forms to the older style is very evident on the other brooches; and the heads of the pins in several examples carry a distinct La Tène suggestion (figs. 23, 26, 28). The lines of worming are well marked in many cases. Figure 21, the ends of which are not much expanded, is probably an early example; the ornament may be noticed as very good and careful.

Figure 28 retains most of its enamel or 'millefiori' work (see p. 34), which consists of square pieces of red enamel placed in a cruciform manner; the centre pieces have a small, dark cross in the centres; the ring has a loose coil of wire upon it similar to one of the "latchet" brooches, an example of which is illustrated on page 14. The ring is wormed; and the head of the pin shows a well-marked La Tène form; it may be noticed that on the back two simple wheel-forms are engraved. It is only necessary to mention the small equal-armed crosses on figure 29, of Byzantine aspect. The field in this example is, as usual, sunk and "keyed" for enamel.



FIG. 30.—Blessington. (R. 2048.) ($\frac{1}{1}$)

In a few cases the enamel takes the form of glass "canes" with a diversified pattern in section.

We may mention here the bronze finger-ring found at Rathbally, Blessington, Co. Wicklow (fig. 30). This is the only example in the collection, and clearly belongs to the same period as some of the brooches; it has been prepared for enamel.

It should be mentioned that some of the brooches were silvered, or coated with a silver-like metal, so that they must have had a bright and plated appearance. This has in most cases been worn away, or destroyed by the patina of the bronze; but careful examination will reveal traces of it in several, especially on the back of the small stout class which were possibly somewhat later, and on which it seems to have been more usual.

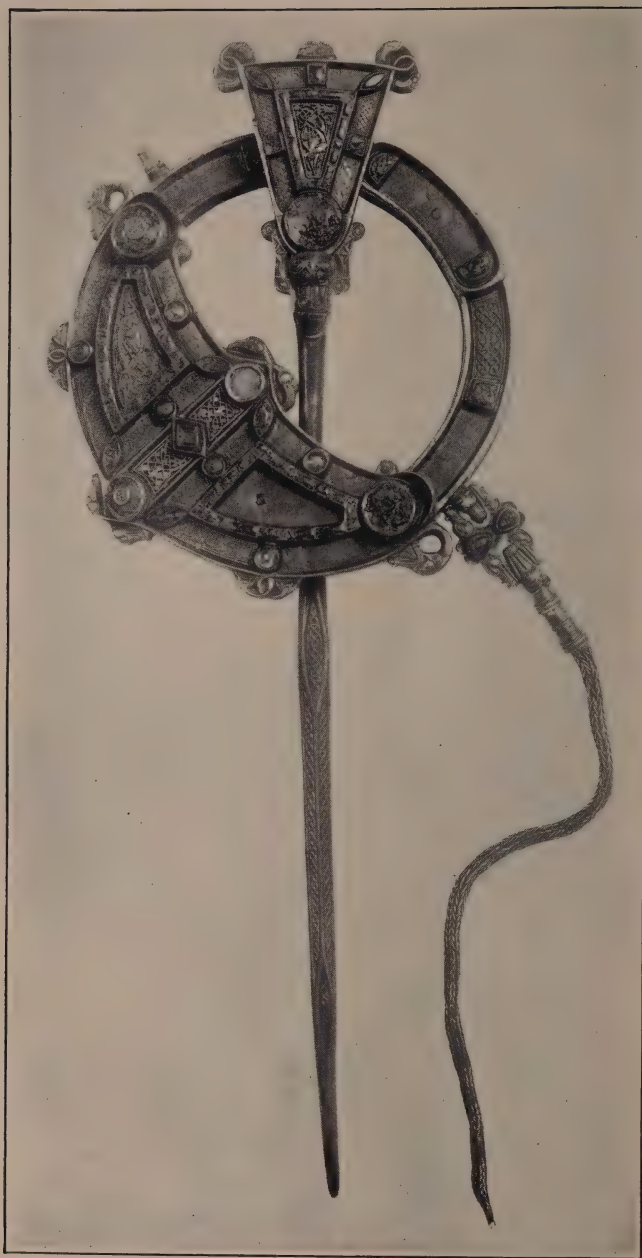
It is difficult to say to how early a time this method of coating bronze can be put back in Ireland; but it was in common use in the ninth century, as may be seen from many objects in the Danish finds.

About the time interlaced ornament came into vogue at the end of the seventh century, becoming universal in the subsequent centuries, the practical intention of the brooch was modified by the closing of the divided ring. The pin could no longer be passed from front to back through the division in the ring of the brooch, which must have now acted as a large ring-pin, and could only have been used as a brooch by passing a band or a piece of the stuff through the ring over the pin, and then back through the ring. The pin may, however, have been detached at the head to enable the ring to be fixed as a brooch, and afterwards, when the pin was securely fixed again, the brooch may have remained as a permanent ornament on the garment.

Probably as early as 700 A.D. the divided brooch-ring began to be closed up by straps of metal.

The circular section of the old form was also abandoned, and the ring became flat, the terminations being greatly enlarged, taking the form of sub-triangular plates; and the head of the pin was altered to a flat triangular form. It should be noticed that this modification of form was accomplished at the same time that the change in the ornament took place, though the divided ring was occasionally used through the subsequent time.

The brooch became much larger and much more ornate, being enriched with settings of enamel and amber, and insertions of gold filigree-work. The size of the ring often runs to 5 or 6 inches in diameter, with pins from 7 to 9 inches in length. As has been stated above, the first stage towards closing the brooch was joining the terminals by connecting straps of metal (fig. 31), the division of the two terminal plates being subsequently retained as an ornamental form. This brooch is of gilt bronze, silvered on the back; and though we cannot clearly date the example, it shows very plainly the course followed in uniting the divided ring. The difficulty in forming a series in order of progression must be allowed for as due in no small part to the devastation of the country caused by the Viking raids in the ninth century, and the subsequent Danish wars. The constant



THE TARA BROOCH: FRONT.

Reduced about $\frac{1}{3}$.

plundering of churches and monastic settlements during that time is frequently mentioned by the old chroniclers.

The manner in which the brooch was worn is shown on the sculptured figures of the High Crosses in at least three instances—Clonmacnois (A.D. 914), Monasterboice (A.D. 924), and Kells. (See



FIG. 31.—Dunshaughlin. (P. 728.)

casts and photographs in the Museum.) The pin was turned outwards, no doubt for convenience.

When the ring is entirely closed, the original division of the brooch is marked by the segments of the ornament, as in the Tara Brooch (Plates I., II.). This celebrated brooch was found in 1850 on the strand at Betaghstown (now Bettystown) near Drogheda, county Meath. It has no connexion with Tara, and was merely named "Royal Tara Brooch" by the jeweller to whom it was sold. The body of the brooch is of bronze, and is decorated with panels in

fine gold filigree-work, enamel, and settings of amber and glass. The ornament includes spirals, interlaced work, human heads, and animal forms. On the front the ornament is mostly confined to interlaced work; the trumpet-pattern may be noticed, however, at the base of the pin-head, and round the outer margin of the brooch.

The back of the brooch (Plate II.), which is freer in style than the front, has many examples of scroll- and trumpet-pattern. The two principal panels are formed of a hard, white bronze, and are inlaid with fine spirals, apparently of a copper alloy. The fineness of the work shown in this brooch is beyond belief. On the front,



FIG. 32.

attention may be directed to the settings of amber, and blue and purple glass, and to the oblong amber insertions which frame the principal panels on the body of the brooch and the pin-head. Fine cloisonné enamels of dark blue and red are seen on the back. Two small, finely formed heads of purple glass, which are set in the chain-attachment, should not be overlooked. The inlay of scrolls on the back is equal to penmanship; and it cannot be too much insisted upon that the patterns and work of this brooch are quite equal in their own class to the work of the best mss. The extraordinary fineness of the gold work and the perfection of the soldering will be understood by an expert, when it is said that much of the work on the front may be classed with the filigree and granulae of ancient jewellery. Thus the fine wires of the interlaced patterns carry a minute beading, which can hardly be detected by the eye, but needs a strong glass to make it apparent. Even the thin gold ribbons of the central interlacements, and of those on the head of the pin, which are set on edge, have a similar minute beading on the edge of the ribbon. The greatly enlarged diagram (fig. 32) may serve to indicate the kind of work, which, strangely enough, has been overlooked in previous notices of the brooch. This at once carries the mind back to Etruscan and Greek jewellery, and that from the lands at the eastern end of the Mediterranean; and it is of much interest



THE TARA BROOCH: BACK.
From a Drawing by Miss E. Barnes.

To face p. 26.

to notice the old tradition of fine gold work appearing in Ireland in the full Celtic style.

A piece of chain of the form known as Trichinopoly-work is attached to the side of the brooch. It may be supposed that this class of work is not Irish; but the discovery of fine gold chains of the same form in the Limavady find, and fine silver chains of the same class attached to Late Celtic fibulae in England, as well as an example attached to a pin from Clonmacnois, makes it probable that this class of work was done also in Ireland; and the excellence of the brooch shows that no technical difficulty was likely to have been too great. This make of chain may have been, perhaps, first introduced from the East.

The ornament on this masterpiece of jeweller's art presents such a close analogy to the patterns of the "Book of Durrow," and especially to those of the "Book of Kells," that it is usual to assign it to about 700 A.D. The gaps in the record are, however, so many that, in the absence of dated objects, we hesitate to affix a definite date, further than to say that the style and patterns of the brooch are better placed in the period before the Viking raids and Danish invasions, from the end of the eighth century (795 A.D.), than in the tenth, or among the dated shrines of the eleventh century.

There are many other brooches in the collection of bronze and silver, sometimes gilt, which deserve attention. It is unnecessary here to describe them at length; several have settings of amber and of enamel; and some of the silver brooches have small insets of gold filigree, the work often very good.

The largest is the silver brooch found at Killamery, county Kilkenny, in 1858 (Plate III., No. 2). It is interesting on account of the hardly noticeable inscription slightly cut or scored on the back. The inscription reads: "OR AR CHIRMAC," 'a prayer for Kerwick' or 'Kirby.' This and the Ballyspellan brooch, with an Ogam inscription to be presently described, are the only examples of brooches in the collection with any description or indication of former ownership upon them. Unfortunately in neither case does the inscription help in dating the brooches.

Fig. 33 illustrates an example of a survival of the divided ring-brooch; it is said to have been found at Kilmainham, county Dublin.

The silver-gilt brooch (Plate III., No. 1), said to have been found in county Cavan, is generally known as the "Queen's brooch," a copy of it having been presented to Queen Victoria. The two small human heads at the junction of the ring-plates remind us of those on the Tara brooch, and should be noticed. Attention may also be directed to the similarity between the highly raised curves of the



FIG. 33.—Kilmainham. (W. 45.)

principal bosses on this brooch and those on the bronze brooch from Dunshaughlin crannog (fig. 31).

About the tenth century, a form of the divided silver ring-brooch was in use, differing somewhat from the preceding.

The expanded flat-ring terminals of these brooches are decorated with bosses, generally four on each terminal plate, in the shape of plain caps. (See Plate IV.)

The bosses are joined by strap-work, dividing the terminal plate into panels filled with zoomorphic ornament.



2. KILLAMERY, CO. KILKENNY.
Reduced about $\frac{1}{3}$.



1. CAVAN,
Reduced about $\frac{1}{3}$.

The decoration of these brooches recalls that of the Scandinavian Tortoise brooches of the ninth and tenth centuries. (See case containing Danish objects.)

The backs of these brooches are usually ornamented with animal-heads at the junction of the ring and the terminal plates. Plate IV.,

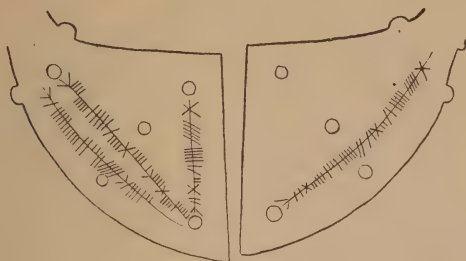


FIG. 34.—Ogams: back of Ballyspellan Brooch.

No. 2, is a fine example of the usual form of this class of brooch. It was found at Ballyspellan, county Kilkenny, in 1806. On the back (fig. 34) are four lines of Ogam writing; and it is the only specimen so inscribed. They have been read (by Brash)—

MINODOR MUAD
CNAEMSEACH CEALLACH
MAEALMAIREA
MAEALUADAIG MAEALMAIREA.

The inscription, with the exception of the second word, apparently consists of proper names only. Conjectural attempts have been made to identify them with persons living about 1100 A.D., but with doubtful success.

The interlaced bands on one specimen (Plate IV., No. 1) are exceptional in being divided into three, one of the very few cases in which this form of band is found in Ireland.

This class of brooch is dated to about tenth century from associated coins (at Cuerdale, Lancs.), and, with the next type of brooch, is possibly of northern origin or suggestion. There are several complete examples of this type of brooch in the collection, mostly without localities. A small form of the same type, of thin silvered bronze,

almost plain, except for an edging of engraved dots, has been occasionally found, which may be regarded as a cheaper form of the same type.

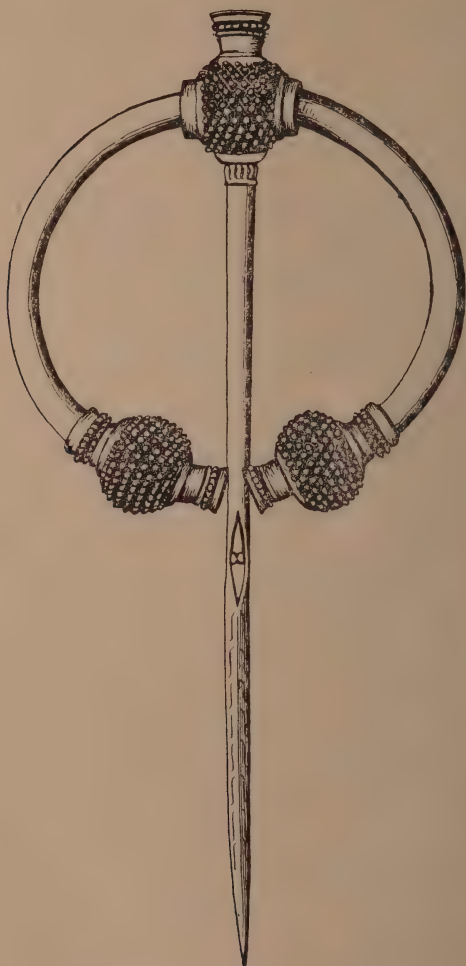
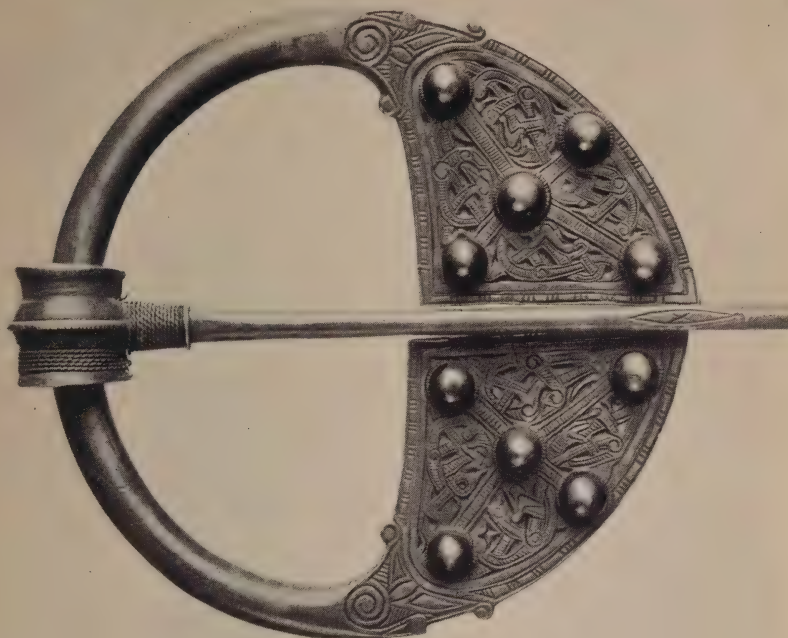
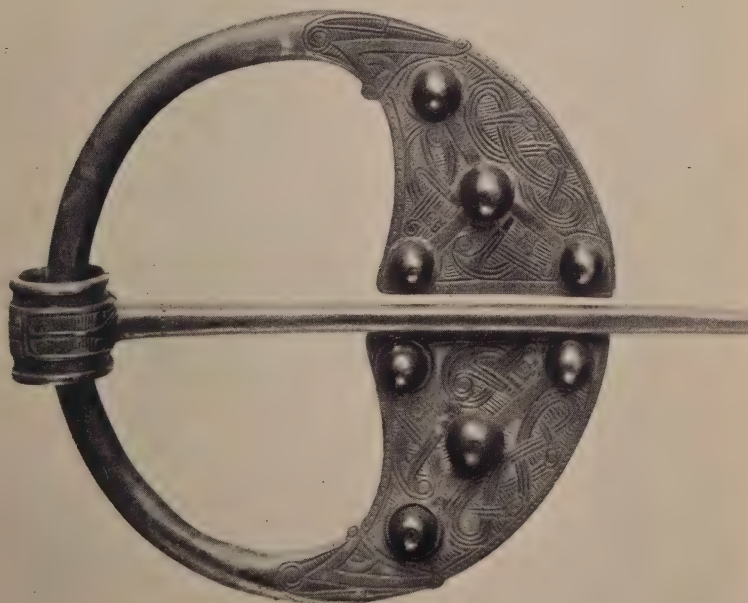


FIG. 35.—Co. Kildare. (W. 40.)

At about the same time, another form of silver penannular brooch was in use (fig. 35). These brooches have been found in the same



2. BALLYSPELLAN, CO. KILKENNY.
Reduced about $\frac{1}{3}$.



1. VIRGINIA, CO. CAVAN.
Reduced about $\frac{1}{3}$.

hoards as the preceding (Cuerdale, Lancs., 910 A.D.). The pin-heads and ring-terminals are ornamented with large bosses or bulbs decorated with thistle ornament. In some cases interlacing bands, enclosed in a circle and divided into quadrants, replace the thistle ornament on one side of the bulbs. The ring was developed to a great size, and the pins to a great length; the pin of the brooch-head from Kilkenny (fig. 36), if in proportion, would have been 2 feet long, and the ring fully 10 inches in diameter.

A passage in the Brehon Laws states that men were legally obliged to curtail the length of their brooch-pins. The passage, as translated by O'Curry, runs: "Men are guiltless of pins upon their

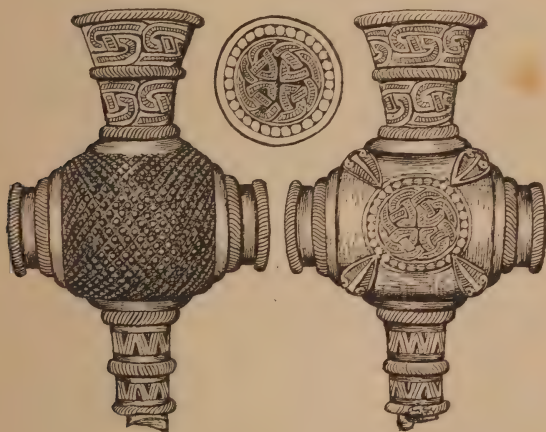


FIG. 36.—Kilkenny. (W. 41.)

shoulders or upon their breasts; provided they don't project too far beyond it."

These brooches have been found in hoards in Lancashire, Yorkshire, the Isle of Man, and Orkney, in association with coins dating from 910 to 975 A.D.

The brooches found with the Ardagh Chalice included a brooch of this type, like fig. 35, but smaller.

This bulbous form of brooch is found in Norway, and from the usual absence of living forms in the decoration, and the number of Cufic coins found in Scandinavia, it has been suggested that these

brooches may have been worn by the merchants on the trade route between the Caspian or Black Sea and the Baltic. (Smith, *Proc. S. A. Lond.*, Series II., vol. xix., p. 304, and vol. xxi., p. 70.)

Some large silver pin-brooches may be mentioned here; their heads, relatively small, have a hinge-joint enabling them to be used as a brooch (fig. 37). There is also in the R. I. A. collection a pin-brooch similar to that found at Clonmacnois, figured by J. Romilly Allen, in "*Celtic Art*," p. 221. The Clonmacnois pin has a chain attached of Trichinopoly-work passing through a ring at the end of

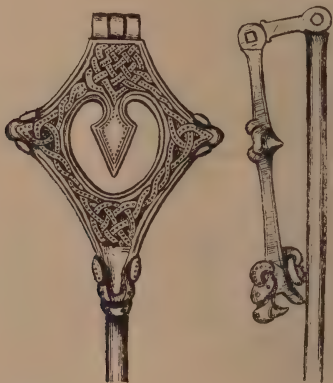


FIG. 37.—Co. Kilkenny. (1874: 73.)

the kite-shaped head, and, no doubt, the brooch in the collection was originally furnished with a similar chain. The interlaced ornament on the Clonmacnois and the similar pin-brooch in the Academy's collection is of a fine character, and the work of a more Irish form than on the much larger pin-brooches, whose pins measure 22 and 20½ inches in length; they also have a ring at the back of the end of the head.

Some simple iron penannular brooches have been occasionally found, and may be mentioned. (See Dunshaughlin crannog finds.)

PINS.

Bronze pins have been found in practically all parts of the country; but it would be tedious to attempt to classify them closely. The tenth to the eleventh century may be taken as the approximate date to which most of them may be ascribed. There are, however, some which can be assigned to an earlier period, such as the 'hand-type' pin mentioned at page 7, and other pins of that class, which show ornament earlier than the interlaced style. Among the few silver pins in the collection is also the very finely ornamented pin, fig. 46, which may be attributed to an early date from both its shape and ornament.

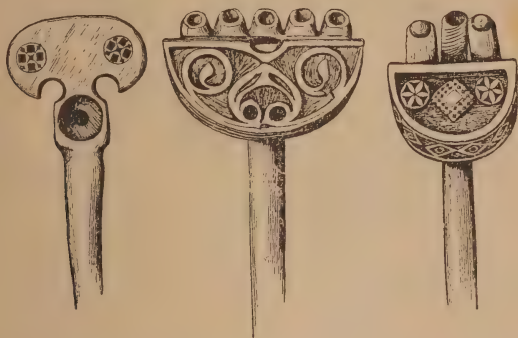


FIG. 38. (P. 694.) ($\frac{1}{2}$) FIG. 39. (W. 193.) ($\frac{1}{2}$) FIG. 40. (P. 636.) ($\frac{1}{2}$)

Figure 40 is a particularly beautiful piece of work, decorated with sections of glass canes, not enamels, formed by placing a number of rods of different-coloured glass together and drawing the bundle out in a single rod, so that a section of the combined rod shows a various-coloured pattern. We may quote Miss Stokes's description of this pin: "The pin is of bronze, inlaid with ornaments of glass . . . ; a rose pattern, white on blue ground, $\frac{1}{8}$ inch diameter, is set at either side of a diamond-shaped ornament . . . , consisting of a centre of translucent crimson glass on a diaper pattern of yellow and white; [around the head] is a star of crimson and blue, which ornament is repeated six times along the side of the pin. Here it would seem that these pieces of coloured glass were put together so as to form a

mosaic-work of canes of different colours; that they were fused together and drawn out; and the pieces used in the ornament are sections of the canes when drawn out." ("Early Christian Art in Ireland," p. 79.) The bronze of the pin shows traces of having been silvered on the head.

Another pin, with a simple flat head, has two remarkably fine settings of similar glass canes (fig. 38).

This beautiful process, generally called 'millefi ori,' was known to the Egyptians, from whom it appears to have been borrowed by



FIG. 41. (W. 326.) ($\frac{1}{2}$)



FIG. 42. (W. 346.) ($\frac{1}{2}$)

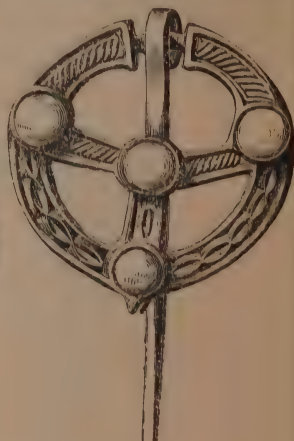
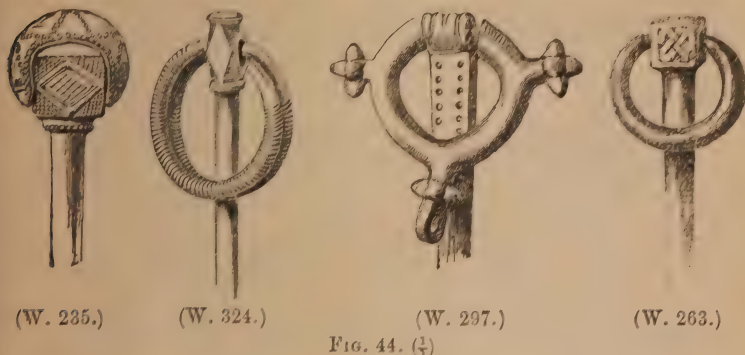


FIG. 43. (W. 344.) ($\frac{1}{2}$)

the Romans, who employed it to a considerable extent, fragments of the glass canes being still occasionally found at Rome. There are several examples of this class of work among the Roman remains at Mainz; also in the British Museum, and elsewhere.

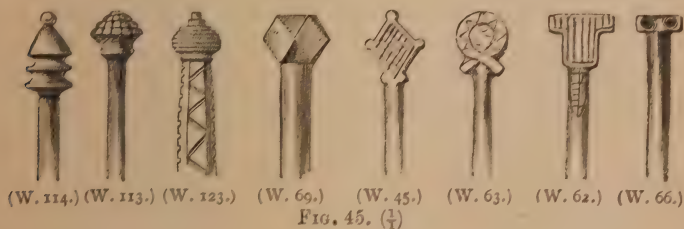
In the subsequent interlaced period many of the pins adopt the general features of the brooch, from which they are chiefly distinguished by their small size. They are often enriched with interlaced ornaments and with settings of amber (figs. 41, 42, 43).

There are many other pins with various forms of attached ornamental ring-heads (fig. 44). The first, with a curious close-fitting movable ring or loop, has been considered to be an early form. Several examples are tinned or silver-plated. The heads of the smaller pins, without any rings or other attachments, are often



simple, but sometimes very ornamental and various (fig. 45). Many have been found in the sandhills of coast settlements, in crannogs, and other formerly inhabited sites.

Great numbers of these small pins were found in the excavations connected with Christ Church, and in other street excavations in old parts of Dublin.



There is no reason why the form of the more simple of these pins should have suddenly ceased: and their use may have lasted later than is sometimes supposed.

Silver pins, and bronze pins inlaid with silver, are rare; but a few are contained in the collection.

Figure 46 is, as has been mentioned, a very highly ornamented silver pin of early type.

The bronze ring-pin inlaid with silver and niello, said to have been found at Clontarf, is shown (fig. 47).

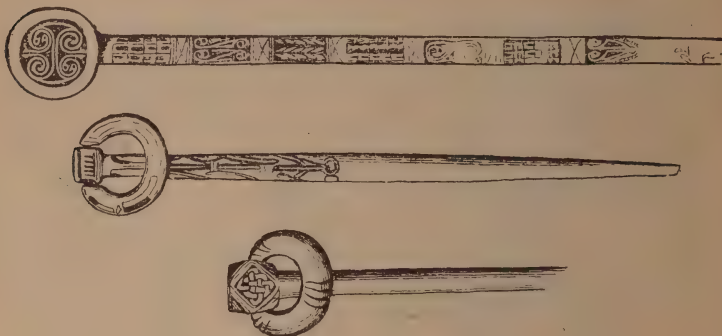
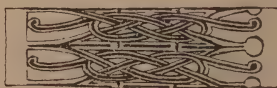


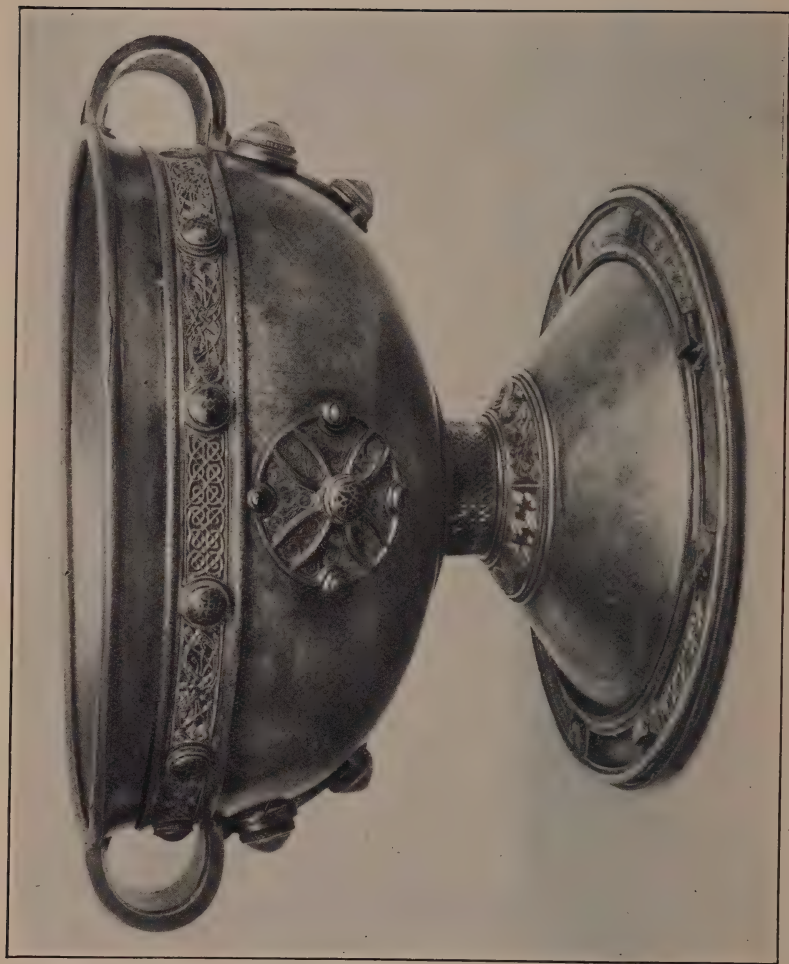
FIG. 46. (W. 26.) ($\frac{2}{3}$) FIG. 47. (1907 : 116.) ($\frac{2}{3}$) FIG. 48. (1881 : 115.) ($\frac{2}{3}$)

A fine silver ring-pin, ten inches long, is shown (fig. 48).



The developed ornament on figure 47 is here shown, and it can be seen how elaborately the pins were sometimes enriched.

[The figures in this chapter, brooches and pins, are all half size, except where otherwise indicated by a fraction.]



ARDAGH CHALICE.

III.—ARDAGH CHALICE AND BROOCHES.

THE Ardagh chalice, together with a bronze vessel and four brooches, was found in 1868 when digging potatoes at the rath of Reerasta, close to the village of Ardagh, Co. Limerick. The brooches and the bronze vessel were inside the chalice, which is described as having been found laid in the earth with a rough flagstone on one side of it. The small bronze vessel was damaged by the spade of the digger; the other objects were not much injured by the finders.

The chalice is composed chiefly of gold, silver, and bronze, with rich settings of enamel and amber. It is of the two-handled minstral form in use in the early Church. It measures 7 inches in height and $9\frac{1}{2}$ inches in diameter; the foot is $6\frac{1}{2}$ inches in diameter, and the cup 4 inches deep. Chalices of this early period are extremely rare; the examples existing throughout Europe can be counted on one hand. The Ardagh Chalice is not only rare, but unique, being the only Celtic example which has survived down to our own times.

In its construction, 354 different pieces, with twenty rivets, are included. It is fully described in Lord Dunraven's paper, where the chalice is technically described by Mr. Johnson, and the enamels by Professor Sullivan. (Trans. R.I.A., vol. xxiv., p. 433.)

The following description will, with the help of the plates, convey to the reader a sufficient idea of the chalice and the other objects.

The band that surrounds the bowl between the two silver rings with punched dots above the inscription of the Apostles' names, consists of panels of fine filigree work, of interlaced and zoomorphic patterns, divided by half-heads of cloisonné enamel.

Below the inscription is an ornament consisting of interlacements terminating in dogs' heads; this goes round the handles and the central bosses. It is cut with a chisel and hammer, as is shown by the lines being slightly raised up at each side, and, though in good preservation, is very faint. At the lower part of the curve of the cup is a fillet of Greek fret cut in the same way as the ornament.

The ornaments on each side of the chalice are divided into panels,

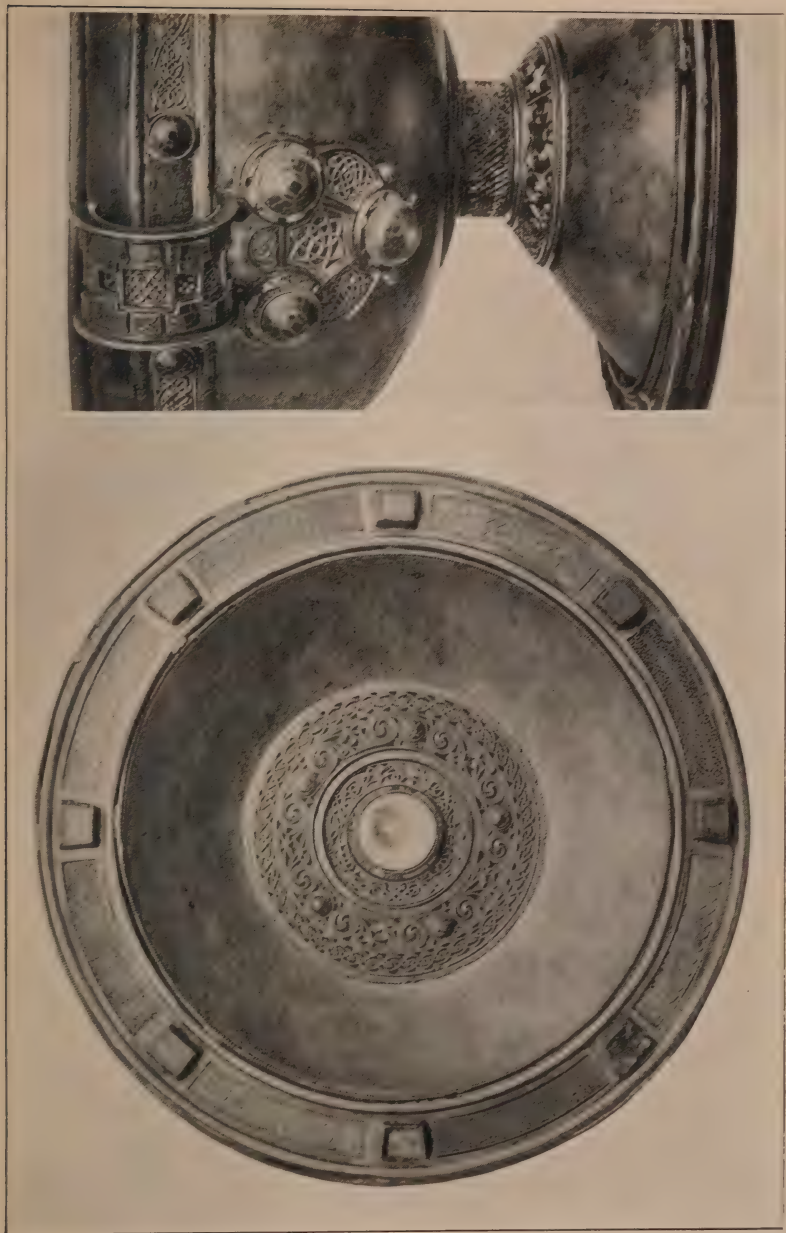
and decorated with gold spirals which are finely beaded. In the centres are fine cloisonné enamels; and on the margin of the circle are four small settings, two of amber, and two of blue glass.

The stem of gilt bronze is decorated with interlaced work; but the lower part should be noticed for its beautiful decoration of fret-and trumpet-pattern. Round the margin of the foot are places for eight panels. Four pierced plates of gilt bronze remain, backed by pieces of mica, which throw out the fret designs. Enamels fill the intermediate spaces.

The very beautiful design on the under side of the foot is richly ornamented with interlaced patterns, trumpet and zoomorphic ornament; the two last divided by a circle of amber surrounding a large crystal set in a second circle of amber. The margin of the under side is ornamented with panels of interlaced work, fret-patterns, and a remarkable kind of work resembling Trichinopoly chain-work, and similar to that which surrounds the enamelled bosses of the handles. The panels are divided from one another by square settings of blue glass backed by rusticated silver plates. The enamels on the chalice are very interesting; they have been fully technically described, as previously mentioned, by Professor Sullivan in Lord Dunraven's paper (extracted at length by Miss Stokes in "Early Christian Art in Ireland"; and see account in Mrs. Nelson Dawson's book, "Enamels"). They consist of champlévé and two kinds of cloisonné; the handles are especially finely decorated, the panels of enamel being shaped to their curves. Below each handle are three fine bosses of cloisonné enamel, each surrounded by a circle of amber.

The centres of the lowest of these bosses are filled with large gold granulé work, impressed on the enamel when soft. Similar work may be noticed on the enamelled half-beads on the base, where it takes the form of spirals.

The names of the Apostles occur on the bowl in the following order:—PETRI, PAULI, ANDRI, JACOBI, JOHANNIS, PILIPHI, BARTHOLOMEI, THOMÆ, MATHEI, JACOBI, TATHEUS, SIMON, and are of much interest, as furnishing some idea of the probable date of the chalice. The letters are rather more than an inch in length, and, although well preserved, are hardly visible. They can be studied in the drawing in Lord Dunraven's paper. The forms of the letters correspond



ARDAGH CHALICE: DETAILS OF HANDLE AND UNDER SIDE OF FOOT.

with those used in the Book of Kells, the Book of Dimma, the Book of St. Moling, and the Book of Armagh.

Lord Dunraven dates the chalice from the ninth to the tenth century; but Miss Stokes adduces various reasons for believing it to be contemporary with the Tara brooch; while J. Romilly Allen is inclined to place it not much later than the eighth century.

The chalice is especially perfect in its proportions, and the work is only surpassed by the Tara brooch, the artistic balance of the design being beyond all question. Some of the interlacements on the handles almost anticipate Gothic tracery (Plate VI.).



FIG. 49.—Bronze Vessel found with Chalice ($\frac{1}{2}$).

The way in which the design on the under part of the foot is balanced, and graduated from simple interlacement through trumpet pattern to zoomorphic interlacement, has perhaps never been surpassed in Celtic art, and gives a good idea of the power of design possible in Irish art of the best period. Anyone who knows the difficulty of obtaining a combined unity of patterns will recognize this.

The BRONZE VESSEL (fig. 49) found with the chalice is exceptionally well made; it is perfectly plain and is of the same shape as the chalice, into which it just fits.

The BROOCHES are shown in Plate VII., and figure 50. (This is the first time all the objects of this find have been published.)

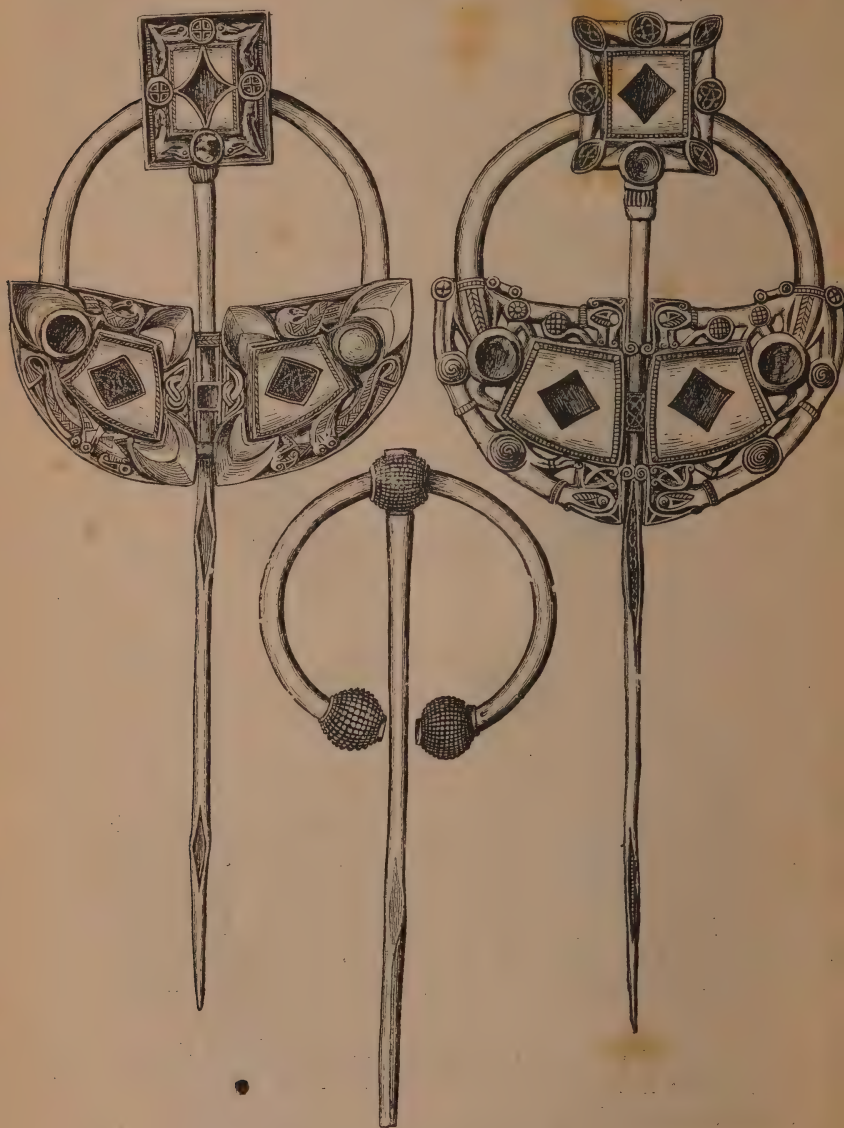
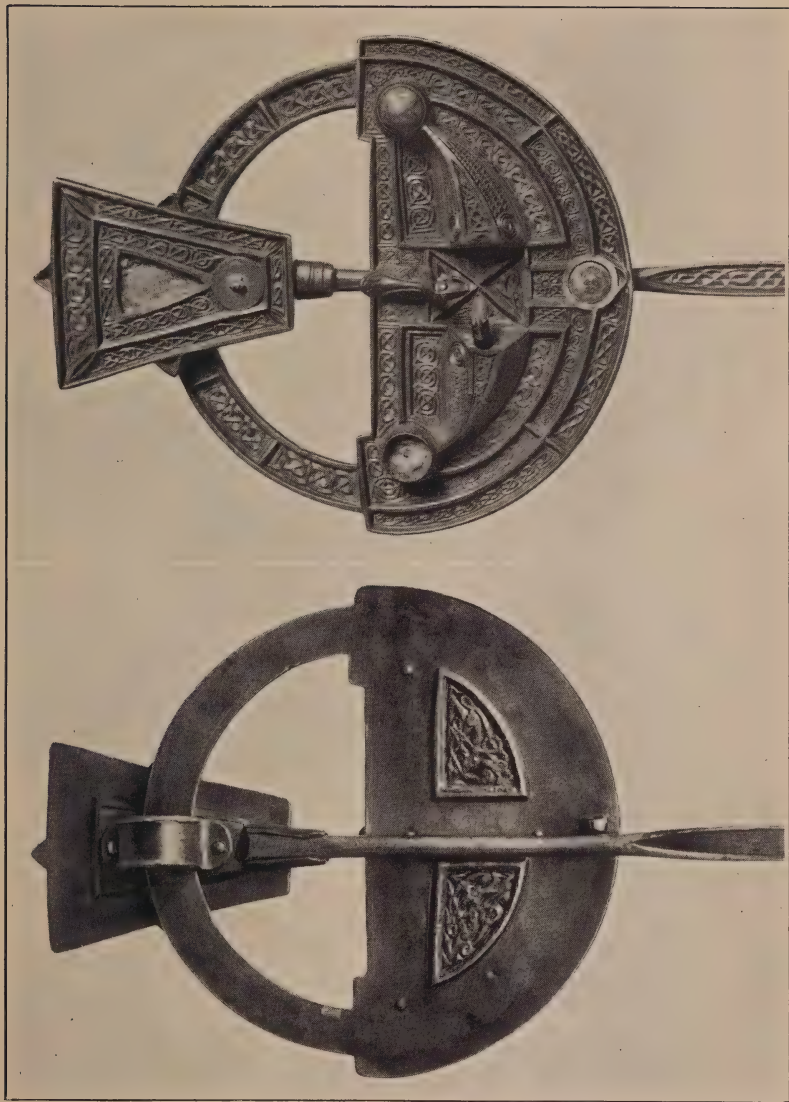


FIG. 50.—Smaller Brooches found with Chalice (d).



LARGE ARDAGH BROOCH: FRONT AND BACK.

To face p. 40.

They do not at all approach the chalice in fineness of work. They are of silver, partly gilt. The largest one is a fine piece of design. The three raised birds (the head of one is broken off) on the body of this brooch are remarkable, and the spiral-work on their wings, and some engraved S-spirals on their breasts, perhaps point to this brooch not being so far removed in date from the chalice, though it is much inferior in workmanship. It measures $13\frac{1}{2}$ inches in length, and $5\frac{3}{4}$ inches in breadth (Plate VII.).

The other brooches figured are smaller and much less richly ornamented: one is like the Killamery brooch. They have been usually considered somewhat later than the chalice—an opinion chiefly based upon the absence of trumpet-pattern. However, the secondary and subordinate position occupied by the trumpet-pattern on the chalice renders this at least doubtful.

The Thistle brooch is a somewhat late form, and probably belongs to the ninth or tenth century.

IV.—SHRINES.

THE LOUGH ERNE SHRINE.

THE Lough Erne Shrine is the earliest shrine that has been found in Ireland. It was discovered in the spring of 1891 by some fishermen who were engaged in their trade on the western shore of Lower Lough Erne, about half-way between Belleek and Enniskillen. It became entangled in one of their lines, and was drawn out of the water. The find was communicated to Mr. Thomas Plunkett, M.R.I.A., who obtained the shrine, and it was procured from him by the Royal Irish Academy.

The shrine measures 7 inches in length, $3\frac{1}{2}$ inches wide, and $5\frac{7}{8}$ inches in height. It consists of a yew-wood box, covered by bronze plates, apparently tinned, and has the remains of a hinge for suspension at each end. Inside it was found a smaller undecorated box of similar shape, measuring $4\frac{1}{8}$ inches long, $1\frac{1}{4}$ inches wide, and $2\frac{3}{4}$ inches in height, and also having remains of hinges.

This reliquary, which resembles in shape the well-known hipped-roof temple in the Book of Kells, was apparently ornamented on either side with three circular medallions, having amber centres surrounded by a pattern of interlaced work. One of these remains and traces of the others can be observed. The corners are covered with curved bronze mountings; and a metal band decorated with an interlaced pattern covers the joining between the sides and the eaves of the roof. A bronze bar, ornamented with interlaced work, and terminating in projecting gable ends, on which may be seen the triquetra, a form of interlacement usually considered to be a symbol of the Trinity, is placed horizontally upon the apex of the roof and forms a roof ridge.

The following shrines of similar form are known to exist:—

1. A shrine found in the Shannon, now preserved in the Edinburgh Museum.

2. The well-known Monymusk Shrine, preserved at Monymusk House, Aberdeenshire.
3. A shrine in the Copenhagen Museum, said to have been found in Norway.
4. A shrine discovered in the autumn of 1906, at Melhus, near Namos, Norway, in a Viking-age boat burial.

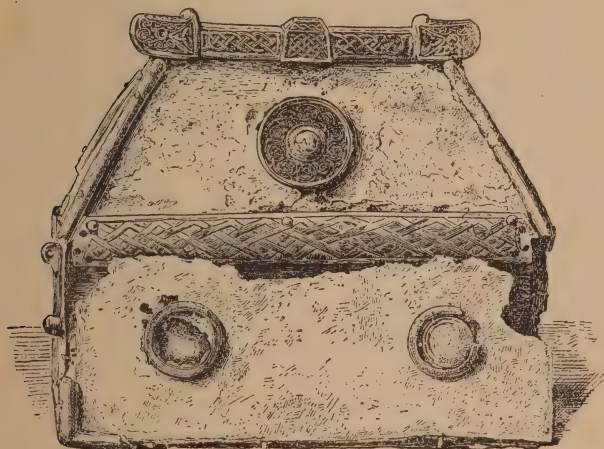


FIG. 51.—Lough Erne Shrine.

This last important find is fully described by Th. Peterson, in "Det. Kyl. Norske Videnskaters Selskabs Skrifter," 1907, No. 8. In addition to the five shrines enumerated, there are in the Academy's collection two ridge-pieces that probably belonged to shrines of the same type.

The Melhus Shrine is decorated with trumpet-pattern, and shows no trace of interlaced or zoomorphic work. Th. Peterson, on this account, considers that shrine the earliest of this type of reliquary, dating it to the seventh century, and thinks it was probably carried to Norway some time in the early part of the ninth century.

The Monymusk Shrine displays zoomorphic designs, and must be placed somewhat later; and the Lough Erne Shrine, which shows

no trace of trumpet-pattern, but is decorated with restrained inter-lacements, without zoomorphic ornaments, may be dated perhaps to about the ninth century.

We now come to the inscribed shrines—Cumdachs and Bell Shrines, &c.—dated by their inscriptions to the eleventh and twelfth centuries.

In cases where the shrines are not inscribed they have been often known traditionally by the fact that it was customary to appoint an hereditary keeper, to whom certain privileges, such as grants of land, appertained, as custodian of the relic. A change in the keepership of the relic is often mentioned in the Annals. Many of the shrines were obtained by the Academy from a descendant when the family had fallen into decay.

THE SOISCÉL MOLAISE.

This shrine was made for a copy of the Gospels, believed to have belonged to St. Molaise (died A.D. 563), founder of the monastery on the island of Devenish, Lough Erne, and of many churches. This manuscript is not known to exist.

The shrine is made in the form of a small oblong box, measuring $5\frac{1}{4}$ inches by $3\frac{1}{8}$ inches by $4\frac{1}{2}$ inches; it is made of five plates of bronze, covered with worked silver plates. The sixth, which would form the lid, is missing. The panels, which were inlaid in these, have mostly disappeared, but, on the front, some of them remain, and are filled with interlaced ornaments in large gold filigree; that on the right contains a carbuncle in a cabouchon setting, and there were probably at one time five of these settings.

The following inscription is engraved on three sides of the bottom of the case (Plate VIII.) :—

+ OR DO NFAILAD DOCHOMARBV MOLASI LASAN
INCŪTACHSA DO . . . INLAN + 7 DO GILLUBÁITHÍN CHERD DORIGNI IGRÉSA.

Translation :—A prayer for [Cen]nfaelad, the successor of Molaise, by whom this case (was made), for . . . and for Gilla Báithín, the artisan who did the work.



SOISCCEL MOLAISE: FRONT AND BOTTOM.

Cennfaelad, Abbot of Devenish, succeeded Cathalan Ua Corcorain as Abbot in the year 1001; his death is recorded in the "Annals of the Four Masters," and "Annals of Ulster," at the year 1025. The shrine appears to have been made therefore between the years 1001 and 1025.

The design on the front face consists of an Irish cross, in the outer quarters of which are represented, in a somewhat Byzantine manner, the symbols of the four Evangelists.

The names of the symbols, Leo, Aquila, Homo, can still be read, also those of the Evangelists, Marc, Johan, Math, Lucas. The trumpet-pattern may be noticed on the front of the dress of the winged man symbolising St. Matthew. On the left end of the case is a figure of an ecclesiastic, probably St. Molaise, wearing a chasuble, and holding a book, and what is supposed to be an aspersory.

The hinge by which the case was suspended was decorated with red enamel, portions of which remain. The silver panels are richly decorated with interlaced zoomorphic work. On the right side the central panel is missing; the designs of interlaced and zoomorphic patterns are of fine workmanship. The ornamentation on the back consists of a parallelogram of pierced rectangular crosses covering a plate of copper or bronze, ornamented with various small designs. This is a usual design for the backs of shrines of this period, and can be noticed on the Shrine of St. Patrick's Bell and the Shrine of St. Moedoc.

All the principal panels on the bottom of the case are missing; the silver plate cut with interlaced and zoomorphic designs, and the inscription described above, alone remain.

The shrine was purchased in 1859 from a member of the family of the O'Mithideins or Meehans, the hereditary keepers. (Miss Margaret Stokes, "Archaeologia," 43.)

DOMNACH AIRGID.

There is one other Cumdach in the Academy's collection in the Museum—the Domnach Airgid. Its original intention as a case for a book has been doubted. It consists of a yew case covered with bronze, and plated. The interlaced pattern with which this is

decorated can be seen at the ends; lastly, a richly decorated silver case was placed on the shrine about 1350, the work of John O'Barrdan. The older case was known as belonging to the See of Clogher in the eleventh century. The detailed consideration of the later case is postponed.

The ms. contained in the shrine was long believed to date from the time of St. Patrick, and to be the oldest copy of the Gospels extant in Ireland; but it is now considered to be not earlier than the eighth century; the yew case could not have been made to contain it, as the ms. measures 9 inches by $6\frac{1}{4}$ inches, and the case only $7\frac{5}{8}$ inches \times $5\frac{3}{8}$ inches \times $2\frac{3}{4}$ inches. (Dean Bernard, Trans. R.I.A., vol. xxx., p. 303.)

Cumdachs are peculiar to Ireland; and it may be of interest to give a list of those at present known to exist or to have existed formerly. The following existing mss. are known to have had Cumdachs, from references in the Irish Annals, though the latter have not been preserved:—

The Book of Durrow, enshrined A.D. 877 to 914.

The Book of Armagh, enshrined A.D. 938.

The Book of Kells, enshrined before A.D. 1007.

There are two Cumdachs in the R.I.A. collection preserved in the National Museum:—

Cumdach of St. Molaise's Gospels, A.D. 1001 to 1025.

Cumdach of St. Patrick's Gospels (Domnach Airgid).

In addition to these there are preserved in the R.I.A. Library:—

Cumdach of the Stowe Missal, A.D. 1023.

Cumdach of Columba's Psalter, A.D. 1084. (The Cathach.)

And in the library of Trinity College, Dublin:—

Cumdach of Dimma's Book, A.D. 1150.

THE SHRINE OF ST. PATRICK'S BELL.

This shrine and bell are among the most famous objects in the country.

THE BELL is quadrilateral, and was formed of two plates of sheet-iron, which were bent over so as to meet, and fastened together by large-headed iron rivets, the bell being then dipped in bronze. The handle is of iron let into the top of the bell. The clapper is apparently of later date than the body of the bell. The bell measures 6 inches high, $4\frac{3}{4}$ inches broad at the shoulder, and 5 inches at the foot. The handle is 3 inches long, and $1\frac{1}{2}$ inches high.

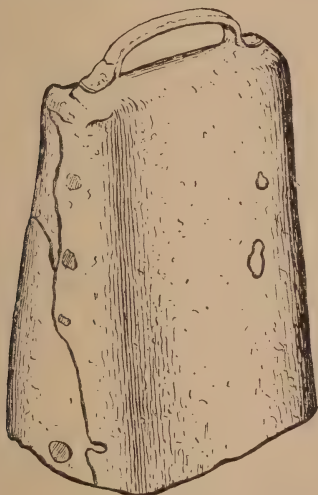


FIG. 52.—St. Patrick's Bell.

This bell is that traditionally believed to have been buried in St. Patrick's grave, and removed thence by St. Colomcille. It is mentioned in the "Annals of Ulster" under the year 552 A.D., where, on the authority of the "Book of Cuana," it is stated that three reliquaries, including the Bell of the Will, were taken from St. Patrick's tomb by St. Colomcille. (The bell was placed at Armagh.) This passage is supposed to be referred to in a statement

in the "Book of Armagh" before 807. It is probable that the distinctive epithet "Bell of the Will" had its origin in the disposition of it to Armagh.

According to Bishop Reeves, it "in all probability is *fourteen hundred years old*."

In the eleventh century, to quote Bishop Reeves, "it was judged worthy of being enshrined in a manner suited to its noble origin. . . . The parties to this act of veneration were the Sovereign of Ireland and the Archbishop of Armagh, who, in doing honour to the reliquary, testified that it commanded at that time the greatest respect, both secular and religious."

The framework of the shrine is formed of bronze plates, to which the decorated portions are secured by rivets.

The upper or handle portion of the shrine is of silver, and deserves especial attention as an example of decorative treatment. At the top is a setting of enamel with a cloisonné centre. The back of the handle portion of the shrine is treated with great freedom; the lower portion is divided into a semicircle, in each half of which is a conventionalized figure of a bird somewhat like a peacock, surrounded with interlaced lines. The upper portion is decorated with scroll-work in silver.

The front of the shrine is composed of thirty-one compartments. A crystal set in a framework of silver, of later work than the rest of the shrine, occupies the centre. Below this, on the left, is an oval crystal with a late setting. Seventeen of the compartments retain their original decorations of gold filigree and interlaced work. Round the front are four cabuchon settings of red stones, originally eight; they may be doubted as having formed part of the original design.

The sides of the shrine are in admirable preservation; and the articulation of the animals with small blue glass settings is worthy of special study.

On each side above and below the circle which surrounds the handles are ornaments representing serpents interlaced, their eyes formed of blue glass. The handles are composed of a knob and ring for suspension. The interlacements within the rings are heavily plated with gold.

The back of the shrine is overlaid with a silver plate cut through



SHRINE OF ST. PATRICK'S BELL: FRONT AND RIGHT SIDE.

To face p. 48.



SHRINE OF ST. PATRICK'S BELL: BACK AND LEFT SIDE.

To face p. 49

in a cruciform pattern. This ornament, as has been mentioned (p. 45), is usual on shrines of this period. The base of the shrine is formed of a sliding plate of bronze, which closed the shrine, and in which in one corner a large hole has been worn by the end of the clapper. The shrine has been said to betray Danish influence, which, from its date, is more than probable. Round the margin of the back is engraved the following inscription (the words run on without break on the shrine):—

OR DODOMNALL ULACHLAIND LASINDERNAD INCLOCSA || OCUS DODOMNALL
CHOMARBA PHATRAIC ICONDERNAD OCUS DODCHATHALAN UMAELCHALLAND
DOMAER INCHLUIC || OCUS DOCHONDULIG UINMAINEN CONAMACCAIB
ROCUMTAIG.

TRANSLATION.

“A prayer for Domnall Ua Lachlainn, by whom this bell [shrine] was made, and for Domnall, successor of Patrick, by whom it was made, and for (dod *sic*) Cathalan Ua Maelchallann, the keeper of the bell, and for Cudulig Ua Inmainen with his sons who fashioned it.”

The reign of Donnell O’Loughlin or MacLoughlin, King of Ireland (at whose expense it would seem the shrine was made), is dated by the Four Masters, 1088 to 1121 A.D. Donnell MacAulay, Bishop of Armagh (successor of St. Patrick), filled that see from 1091 to 1105.

The shrine was therefore made some time between the years 1091 and 1105. The name of the artificer Cudulig O’Inmainen is given according to the custom of the time. The family of O’Inmainen was a southern one.

The family of O’Mellan were hereditary keepers of the bell till the year 1441, at which date it is recorded in the Annals that, on account of some misdemeanour on O’Mellan’s part, the custody of the bell was committed to O’Mulchallyn (O’Mulholland). The bell and shrine were then removed to the barony of Loughinsholin, Co. Derry, where the head of the Mulholland family had settled. They remained in the possession of that family till 1758, and were bequeathed by Henry Mulholland to Mr. Adam M’Clean, of Belfast, from whose executors they were purchased by the Rev. James Henthorn Todd, D.D., F.T.C.D., after whose death they were purchased by the Royal Irish Academy.

SHRINE OF ST. MOEDOC.

This very interesting shrine is probably of the eleventh century, though some points are uncertain. It is known as the Breac Moedog, and is reputed to be the shrine in which were preserved the relics brought from Rome by St. Molaise, and given by him to St. Moedoc.

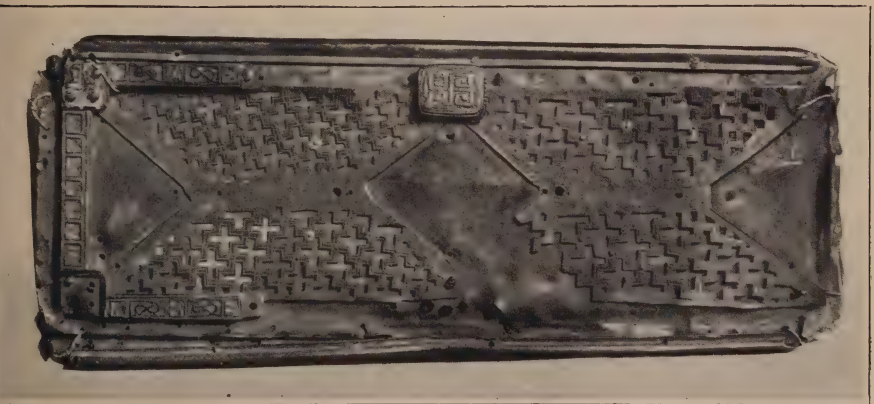
The shrine is said to have received its name from a story related in the "Life of St. Molaise" ("Silva Gadelica," i. 32), which states that when St. Molaise returned to Ireland he gave Moedoc many relics; and that Moedoc on receiving them said: "Is breac go maith uait me anossa," "I am well assorted by thee now." Then, speaking of the reliquary, he said: "Breac Maedoig shall be its name for ever."



FIG. 53.—Figure at end of Shrine of St. Moedoc.

The shrine was formerly preserved in the Church of St. Moedoc, at Drumlane; it was afterwards purchased by Dr. Petrie from a Dublin jeweller, and passed with the Petrie Collection to the Royal Irish Academy.

It resembles in shape shrines of the Loch Erne type, but it is larger and the roof is not hipped. It is of bronze; to the front are attached plates of bronze with figures of saints in high relief. There were originally twenty-one of these figures, but only eleven, with three fragments, remain; they were probably originally gilt.



SHRINE OF ST. MOEDOC : FRONT AND BASE.

To face p. 50.

The ends were decorated in the same way, but only one figure remains. This, a seated figure (King David) playing a harp, is of much interest. The harp is an early representation of that instrument, and is one for which both hands are required—the left for treble, and the right for bass—and so accurate is the representation, that the manner of playing, by pulling the strings with the nails, is clearly shown. (R. B. Armstrong, “The Irish and the Highland Harps, p. 24.)

The figures on the front of the shrine are of great interest. The male figures are, with one exception, bearded, and hold in their hands various objects—such as books, sceptres, and swords. The hems of their robes are ornamented with skew frets and interlaced patterns and some interlaced knots intertwine their feet. One of the patterns is perhaps derived from trumpet pattern. These Irish details make it certain that the work was done in Ireland, and show that the art of designing figures in relief had made considerable advance.

The group of female figures represents three saints in uniform costume, with their hair hanging in long plaits.

The practice of cutting off the hair in the profession of holy virgins was not adopted generally as early as the regulation of wearing a particular habit. An historical notice in the “*Chronicum Scotorum*” refers to this custom—“A.D. 888, change of cutting of hair by virgins of Erin.” This would seem to date the shrine to the ninth century; but a later date is preferable. The figures have the general appearance of being enclosed in arcading, as in some of the continental shrines—see the twelfth-century shrines illustrated in “*Trésor de l’Abbaye de Saint-Maurice D’Agaune*,”—and the work between some of them reminds us of the wall-arcades of Cormac’s Chapel at Cashel. On each side of one of the male figures are well-worked cherubim and birds of prey, resembling the cherubim and ill-omened birds on the illumination of the Crucifixion in an Irish ms. of the eighth century, preserved in the library of Würzburg. (Miss Stokes, *Observations on the Breac Moedog*, “*Archæologia*,” 43.)

The back of the shrine was covered with a plate, pierced with rectangular crosses, the marks of which can still be seen, similar to the back of the Shrine of St. Patrick’s Bell. The same design is

(1)



(2)



FIG. 54.—Leather Satchel of Shrine of St. Moedoc ($\frac{1}{4}$)

found on the bottom of the shrine, enclosed in a border of interlaced rectangles inlaid with enamel and millefiori work. In the centre of the border at one side is a boss on which is a "swastica" in blue enamel.

POLAIRE.—By the side of the shrine is exhibited a leather case or satchel (fig. 54), in which the shrine was carried; it is ornamented with different patterns on each side and at the ends. It is of exceptional interest, as very few such satchels of leather, or polaires, have been preserved; others that may be mentioned are the satchel of the Irish Missal at Corpus Christi College, Cambridge, and that of the Book of Armagh in Trinity College.

SHRINE OF ST. LACHTIN'S ARM.

This shrine was made about A.D. 1118–1127, to enshrine the hand of St. Lachtin (seventh century), patron of Donaghmore Church, Muskerry, county Cork, and Abbot or Bishop of Freshford, county Kilkenny. It is of bronze, inlaid with gold and silver (only a few fragments of gold remain); the hand, which is riveted to the arm at the wrist, being inlaid at the nails, also in the palm, and at the back and round the wrist, with silver, which is ornamented with scroll- and knot-work; the upper end of the arm has a setting of blue stones. Round the centre of the arm is a band of large interlacements, which, with the inscriptions, divides the arm into eight large panels, decorated with interlacements in silver and niello; the base is surrounded by bands of zoomorphic and interlaced work. The end of the arm was closed by a circular cap fastened with four pins; this was inlaid with silver, the centre having mosaic work surrounded with silver filigree. The ancient wooden case which contained the hand, as far as the wrist, is still preserved in the shrine. The inscriptions, which have been defaced and are quite illegible on the upper portion of the arm, are as follows:—

1.)R̄ DOMAELSECHNAILL UCCELLACHAĪ DOARDRIG UANEC . A . . . M . . .
INCUMTTACHSO
2.)DOCHORMAC MC̄ MEIC CARTHAIG I DORIGDĀNU MUMAN DORAT(HAĪE?)
D . . . D . . . ID . . . D . . .

3. $\overline{\text{OR}}$ DOTADC $\overline{\text{MC}}$ MEIC : : RTHAIG I DORIG . . .

4.)E DODIARMAIT $\overline{\text{MC}}$ MEIC DENISC DOCOMAR : A : . . .

TRANSLATION.

1. A prayer for Maelsechnaill Ua Cellacháin, high-king of the Ua Echach [of Munster] . . . this case.
2. [A prayer] for Cormac son of Mac Carthaig, that is the crown-prince of Munster . . .
3. A prayer for Tadg son of Mac (Ca)rthaig, that is, . .
4. [A prayer] for Diarmait son of Mac Denisc, the successor of . . .
(O'Curry, Proc. R. I. A., vol. v., p. 463, reads L, i.e., initial of Lachtain).

Cormac Mac Carthaig, mentioned in the above inscription, King-Bishop of Ireland, was builder of the church known as Cormac's Chapel on the Rock of Cashel (1127); his death is recorded in the "Annals of the Four Masters," at the year A.D. 1138. The exhaustion of the interlaced and coming of a new style are indicated by this shrine.

The shrine was preserved at St. Lachtin's Church, Donaghmore, till about 1750, when it was acquired by Sir Andrew Fountaine, of Narford Hall, Norfolk. It was purchased by the Government at the Fountaine sale, and deposited with the Royal Irish Academy, 1884.

THE CORP NAOMH.

Another shrine, which completes the pre-Norman work in the collection preserved in the Museum, may be mentioned, the "Corp Naomh" (Holy Body). It has been much added to in medieval times, but retains some portions of earlier work. It is a bell shrine; the front of the upper portion is decorated with a figure of an ecclesiastic holding a book. This figure has on each shoulder a cross in a circle, supposed by some to be early examples of St. Patrick's crosses; it is of interest to students of ecclesiastical dress. On each side of this figure is a horseman, and above each of these a large bird. The interlaced work which fills the spaces between the horse's legs, &c., should be



SHRINE OF ST. LACTIN'S ARM.

To face p. 54.

noticed. The ridge of the shrine is decorated with open interlaced work. This upper part of the shrine, which we reproduce (fig. 55), is original; the rest, with some possible exceptions, is medieval.

The shrine formerly belonged to the Church of Temple Cross, County Meath, and was obtained by the Academy in 1887.



FIG. 55.—The Corp Naomh. (Lent by R.S.A.I.)

THE CROSS OF CONG.

The Cross of Cong is one of the chief treasures of the Royal Irish Academy Collection. It was made about the year A.D. 1123, for Turlogh O'Connor, King of Connaught and Ireland (A.D. 1106-1156).

The cross was made to enshrine a portion of the "true cross," presented by the Pope; and it was recorded in the "Annals of Inisfallen," at the year A.D. 1123, that "a portion of the true cross came into Ireland, and was enshrined at Roscommon by Turlogh O'Connor." It appears to have been originally made for the Church of Tuam, the seat of the Archbishopric of Connaught; and it was probably transferred to the Augustinian Abbey of Cong (where it was afterwards preserved) either by Archbishop Muiredach O'Duffy, who

died there A.D. 1150, or by King Roderic O'Connor, who founded and endowed the Abbey. The series of inscriptions, the first of which is in Latin, run all along the edge of the cross, and are as follows:—

✠ HÁC CRUCE CRÚX TEGITUR QUÁ PASUS CONDITOR ORBIS.

✠ HÁC CRUCE CRÚX TEGITUR QUÁ PASUS CONDITOR ORBIS.

OR DOMUREDUCH UDUBTHAIG DOSENOÍR ÉREND.

OR DOTHERRDEL UCHONCHŌ DORÍG ÉREND LASANDERRNAD INGRESSA.

OR DODOMNULL MC FLANNACÁN UDUB DEPSKUP CONNACHT DOCHOMARBA
CHOMMAN ACUS CHIARÁN ICANERRNAD INGRÉSSA.

OR DOMAÉLÍSU MC BRATDAN UECHAN DORIGNI INGRESSA.

TRANSLATION.

In this cross is preserved the cross on which the founder of the world suffered.

A prayer for Muredach Ua Dubthaig, the senior of Ireland.

A prayer for Terdelbach Ua Conchobair, King of Ireland, by whom this work was made.

A prayer for Domnall son of Flannacán Ua Dub[thaig], Bishop of Connacht and successor of Comman and Ciaran, by whom this work was made.

A prayer for Mael Ísu son of Bratán Ua Echan, who made this work.

(The Latin inscription is repeated on another side of the cross. The first r in EPSKUP is strange in form, or is blundered by the engraver.)

The cross measures 2 feet 6 inches in height, and the breadth of the arms is 1 foot 6 $\frac{3}{4}$ inches; it is formed of oak, encased with copper plates, enriched with interlaced ornaments of gilt bronze; the sides are framed in silver, the whole being held together by nails ornamented with little heads of animals.

On the front, the shaft and arms are divided into a number of small panels by silver strap-work decorated at their intersections with settings alternated with flat silver discs in niello work. A crystal of quartz set in the centre of the front face of the cross probably covered the relic. The enrichment of filigree work in the panels



CROSS OF CONG : FRONT.

To face p. 56



CROSS OF CONG : BACK.

immediately adjoining the setting of the crystal is of gold, and the spiral pattern contrasts with the interlaced designs of the other panels. Thirteen settings remain of the eighteen which were originally placed at intervals along the edges of the shaft and arms. Two of the four which surrounded the central boss remain.

The shaft is held in the mouth of a grotesque animal surmounting a boss which carries down the interlacements and settings of the shaft, and terminates in four small grotesque heads, the whole forming a socket in which was inserted the pole for carrying the cross.

The interlaced ornaments in the panels on the front of the cross are designed in pairs, the panel on one side of the central line being a reversed copy of that on the other side (Blot work). The design of each pair of panels is different and in no instance repeated.

On the back of the cross, along the projecting silver rim, and corresponding with the settings on the front, are flat disks of enamel with simple geometrical designs. The shaft and arms are not divided into panels as on the front, but are covered by single bronze plates (three of which remain), which were connected at the centre by an ornament now missing. The interlaced ornament of gilt bronze at the back is larger and more vigorous in treatment than on the front, as is often the case in the work of the period.

The cross was purchased by Professor MacCullagh, F.R.S., F.T.C.D., from the successor of the last abbot of Cong and representative of the Augustinian Order in Connaught, and presented by him to the Royal Irish Academy in 1839.

V.—CROSIERS.

THE Pastoral Staff or Crosier was one of the earliest Christian symbols; it appears upon gems in company with the fish and palm-branch and in representations of the Good Shepherd. The latter is one of the commonest figures painted in the catacombs of about the third century A.D., the wand being either straight or the ordinary curved shepherd's crook.

Pope Celestine's letter to the Bishops of Narbonne and Vienne is probably the earliest reference and is thought to imply that Pastoral Staves were in use by the episcopal order in the fifth century. They were, undoubtedly, in general use in Spain in the



FIG. 56.—Base of North Cross, Ahenny.

early part of the seventh century, and are therefore amongst the first emblems prescribed by the Church for her ministers. Some writers have considered the lituus of the Roman augurs as a possible origin of the crosier. It is, however, more probable that the crosier was suggested by the symbolism of the shepherd and his flock.

Crosiers were carried by Abbots as well as by Bishops and Archbishops, and, up to the tenth century, by the Pope. The representations of crosiers on early Christian monuments show great variety in the shape of the head. By the seventh century, however, the crook shape had become the usual one, although tau-shaped episcopal staves were in use down to the twelfth century, as they are at present in the Greek Church. After the twelfth century, the tau



FIG. 57.
Crozier of
St. Columba.

cross appears to have been regarded as the distinctive staff of Abbots.

The form of the Irish crozier, preserved to us from pre-Norman times, differs distinctly from that of the usual medieval crozier. Its form is shown on the base of one of the crosses at Ahenny, Co. Tipperary (fig. 56).

It was not designed to represent the conventional shepherd's crook, but was a shrine or metal covering made to protect the old pilgrim's staff, or crooked stick of the saint, which was venerated and carefully preserved in the district. Within the metal casings, the original stick can be seen in several examples. The richly decorated metal casings of the crosiers are, as a rule, the work of the eleventh century, and therefore much later than the enclosed staff by whose name the crozier was traditionally known; but some fragments and plain crosiers, which have lost their ornaments, may date from preceding times, and there is literary evidence that the metal crozier was known in Ireland in the ninth century, if not earlier.

The authenticity of these ancient Irish crosiers generally rests on the fact that, as in the case of the ecclesiastical bells, the keepership of the crosiers was hereditary in a particular family. Certain privileges, grants of land and others, pertained to the custodianship of the relic, originally committed to some person associated with the church or monastery, in whose family the office and its privileges descended from generation to generation.

One of the largest crosiers in the R. I. A. collection formerly belonged to the Abbey of Durrow, King's Co., and is supposed to be the crozier of St. Columba. This crozier, although unfortunately much mutilated, is of great interest; it still retains some traces of its original magnificence, and must have been a beautiful specimen of ancient Irish art. It was preserved since the dissolution

of the monasteries by the Macgeoghan family, represented by Sir Richard Nagle, Bart., at whose death it became

the property of Mr. Nugent, from whom it was obtained in 1851. It measures 4 feet 2 inches in length, and is, with the exception of the head of the Crosier of St. Blathmac, the only specimen of the larger crosiers in the collection. The ornament on this crosier is of a refined and restrained character, and appears to be somewhat earlier than the bold and free decoration of the later period.



FIG. 58.—Head of Crosier of St. Blathmac.

Figure 58 is supposed to be the head of the Crosier of St. Blathmac, of Rath-Blathmac, near Corofin, Co. Clare. Its height is $11\frac{3}{8}$ inches, and the drop is $3\frac{3}{8}$ inches long. It was purchased by the R. I. Academy, with the crosier from Durrow, in 1851. The metal case is of bronze inlaid with strips of silver, forming a lattice pattern. Through an open space in the bronze covering may be seen a decayed wooden staff wrapped in a cloth, now almost turned to dust. For detailed description of crosier, see T. J. Westropp, *Journ. R.S.A.I.*, 1894, p. 337.

Of the small crosiers several are of great historical interest, but they have suffered much in the course of centuries, and have lost portions and ornaments. Some are probably earlier than the eleventh century, but are now little more than plain metal casings.

Figure 59 represents what is known as the Gearr Berach or Short Crosier of St. Berach. St. Berach, to whom this ecclesiastical staff is ascribed, lived in A.D. 580. The crosier measures 2 feet $4\frac{1}{2}$ inches; the staff is yew, cased in bronze. The cresting is wanting; otherwise

the crosier is in good condition, though practically unornamented. It was purchased by the R. I. Academy from its hereditary keepers, the O'Hanlys of Sliabh Bawn, Co. Roscommon, in 1863.

A very interesting crosier is that of St. Dymphna, of Tedavnet, county Monaghan, Abbess (sixth century), Patron Saint of the Oriels, and of several churches in Belgium, Ghael among others. The metal casing of the crosier dates from the late tenth or eleventh century. It is imperfect, part of the curve of the head being wanting; the silver termination on the drop is a later addition. The crosier is ornamented with bosses, connected by a strip upon part of which the remains of an inscription can be seen; it is decorated with plain and zoomorphic interlaced work in panels; and the head is ornamented in a similar manner. This crosier measures 2 feet 2 inches in height. The family of O'Luan in county Monaghan were its hereditary keepers. It was purchased by Dr. Petrie from the last representative of the family, whose name had been anglicized to Lamb.

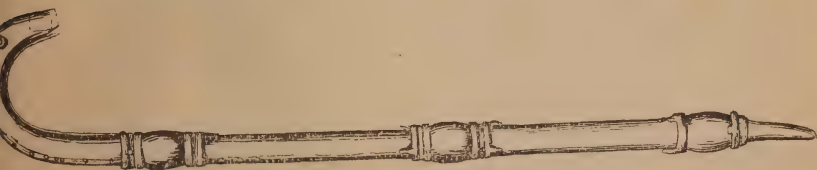


FIG. 59.—Crosier of St. Berach.

The head of the Crosier of the Dysert O'Dea Monastery, Co. Clare, is of bronze with traces of gilding (fig. 60). The crook is divided into a number of lozenge-shaped spaces, from which the decorative panels are now missing. The lower boss is ornamented with two shield-shaped settings in enamel. The zoomorphic cresting is almost perfect (Westropp, Journ. R.S.A.I., 1894, p. 339). This crosier-head was purchased from its hereditary keepers, the O'Quinns, and was formerly in the Petrie collection.

The Crosier of St. Murus of Fahan, co. Donegal, Patron Saint of the O'Neills, measures 2 feet 4 inches in height. Fahan or Fahanmura was a monastery dedicated to St. Murus or Muranus, and founded by St. Columba. St. Murus, second abbot, lived in the early part of the seventh century. In the time of Colgan (1645), who wrote the life of this saint, his shrine, books, crosier, chain, and bell were in existence. St. Murus' bell is now in the British Museum; the shrine

is in the Wallace collection; the books are unknown. The chain as well as the crosier is in the R. I. Academy collection. The chain, which is bronze, is remarkable, being 7 feet 5 inches in length, and $\frac{7}{8}$ inch in breadth, composed of a number of small riveted links. The crosier was presented to Dr. Petrie by Mr. Woods of Sligo. The

metal casing is of bronze; the head is ornamented with panels of interlaced work, and has a cresting whose derivation from the zoomorphic type can be distinguished.

¶ The most complete crosier in the collection is known as the Crosier of the Abbots of Clonmacnois (Pl. XV.). It was formerly in the collection of Major Sirr, but its history previous



FIG. 60.

Crosier of St. Tola, of Dysert O'Dea.

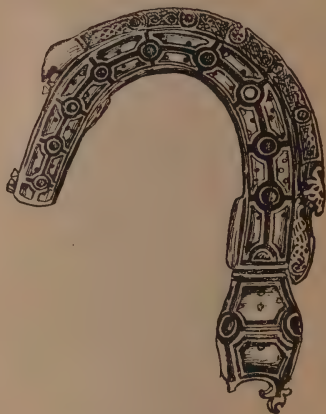


FIG. 61.

Crosier Head: Locality unknown.

to this is unknown. The crosier measures 3 feet $2\frac{1}{2}$ inches in length. It is of bronze, and the bosses at the foot, centre of the staff, and head are decorated in the bold, free manner of the late or Hiberno-Danish style, with inlays of silver, niello, and bead-settings of blue glass. The small human figure (Plate XV.) shows the design on the drop of the crosier. This is a representation of a mitred figure, holding a crosier of the scroll type, which is also seen upon



CROSIER OF CLONMACNOIS.

To face p. 62.

the High Cross of Tuam, showing that form of crosier to have come into use about this time.

The zoomorphic cresting of this crosier should be noticed. In other examples, when the spaces of the cresting are filled up, the animal forms disappear, being replaced by panels of interlaced work and settings of enamel. (See the crosier (fig. 61) deposited with the Academy by Trinity College, Dublin, which in its divisions betrays the origin of the type from the zoomorphic crest: history unknown.) An intermediate type is seen on the Crosier of the Dysert O'Dea monastery and on the Crosier of the O'Bradys, which should be compared with the former.

An interesting crosier-head (No. 28: 1899), made out of two parts of entirely different workmanship, should be noticed. The knob and portion of the crook immediately above it are of bronze, inlaid with silver interlaced decoration. The top of the crook is decorated with quite different incised interlaced ornament. The terminal end bears a head in high relief surmounted by a mitre of early pattern. This crosier was formerly in the collection of Dr. Frazer, who purchased it in London. It has been alluded to as the missing crosier of St. Ciaran, and is said to have been found at Clonmacnois.

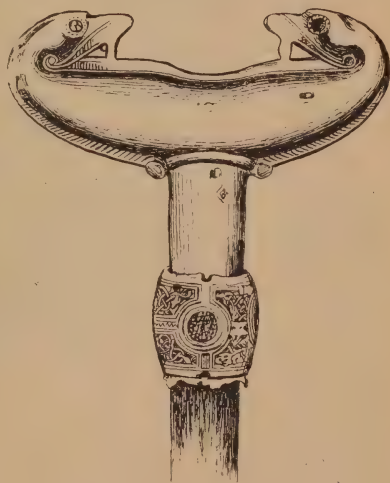


FIG. 62.—Tau Crosier ($\frac{1}{3}$).

The only Celtic tau-shaped crosier that has come down to us is figure 62 composed of bronze, inlaid with silver; the crutch-shaped head terminates in two grotesque animal heads with silver studs and enamel settings in the eyes. From the style of the panels of this crosier, which resemble those of the Cross of Cong, it may be ascribed to the end of the eleventh century. This crosier was formerly in the Kilkenny Museum, and was deposited in the Academy's collection by the Royal Society of Antiquaries of Ireland.

Tau-shaped crosiers were in use down to the twelfth century, and are still retained in the Greek and Coptic Churches. There are two tau crosses of stone in Ireland: one is on Tory Island, Co. Donegal; and the other is the well-known cross, carved with two faces, at Kilnaboy, Co. Clare.

Among the portions of crosiers in the collection is one found in Co. Cavan, and known as the Crosier of the O'Bradys; another is the lower portion of a crosier figured by Miss Stokes in "Early Christian



FIG. 63.

Crosier of Cormac Mac Carthy.

Art in Ireland," p. 104, which may be earlier than the eleventh century; it has some trumpet pattern and small interlaced work upon it. There is also a portion of a crosier, of silver or white metal, known as the Crosier of St. Aodh Mac Bric; and another partly plated with silver, whose history is unknown, deposited by Trinity College, Dublin. The material of these two last is unusual.

Figure 63, supposed head of the Crosier of Cormac MacCarthy, King-Bishop of Cashel, who died 1138 A.D., was found in a stone tomb in an outside recess at Cormac's Chapel on the Rock of Cashel; it measures $11\frac{7}{8}$ " in length, and $4\frac{3}{4}$ " broad at the head.

Cormac's Chapel was consecrated about 1134 A.D., and is contemporary with the High Cross of Tuam, at the base of which is a representation of a crosier of this form, similar to the figure on the Crosier of the Abbots of Clonmacnois previously described. This crosier is of the scroll type, and is decorated with Limoges enamel-work of the twelfth century. The terminal hook is formed by a serpent bending round a figure of St. Michael and the dragon. (See Petrie, "The Ecclesiastical Architecture of Ireland," etc., pp. 303-311.)

VI.—BELLS.

THE form of the portable Ecclesiastical Bells, so numerous in Ireland, can be well seen on a panel of the cross at Old Kilcullen, Co. Kildare; it there figures with the book and crosier, showing the three most revered relics of the early teachers of Christianity. The bells are simply cattle bells adapted to ecclesiastical purposes, and differ little from the former, except in the size of the larger ones.



FIG. 64.—From the Cross of Old Kilcullen, Co. Kildare.

They appear to have been first made of iron, hammered and riveted, their joints being afterwards filled and the whole consolidated by being dipped in bronze, as is done with some modern sheep bells.

The type, as an ecclesiastical bell, belongs especially to Ireland, where these bells are found in great numbers, and whence they spread to England and Scotland and parts of the continent. These old iron bells vary in height from about $4\frac{1}{2}$ inches to 14 inches, including the handle, and from $2\frac{3}{4}$ inches by $2\frac{1}{2}$ inches to 9 inches by $6\frac{1}{4}$ inches across the mouth. They were probably at first sounded by being struck from the outside. Some of the larger bells may have been used in the round towers, as is implied by the name mentioned in our

Irish Annals, *cloitheach* (bell-tower), but there is no evidence that they were mounted on them. The earliest bell of which we have evidence is the celebrated Bell of St. Patrick (fig. 52), enshrined about 1100 A.D., as already described (p. 48).

There are many iron bells of this type in the collection, and it was customary about the eleventh century to enshrine such of them as were known by the names of the saints associated with them; many are recorded at that time as being in a gapped or broken state, which shows the veneration in which they were held. They are now scattered in different museums and places. The Black Bell of St. Patrick, formerly in the keepership of the Mac Beolans of Galway, is in the Academy collection, though in a much damaged condition.



FIG. 65.—Bell of Clogher.



FIG. 66.—Bell of Armagh.

At least as early as the end of the ninth century, bells were cast of bronze in the same quadrilateral form as the iron ones, which did not, however, go out of use. We may infer that the iron form is earlier than the bronze from its shape, which is necessary in the case of iron but unsuitable for cast bronze. In bronze the type becomes more graceful in its lines, and there are some very fine specimens in the collection. Among these are the inscribed bells of Clogher and Armagh.

The Bell of Clogher (fig. 65) measures $9\frac{3}{4}$ inches in height, including the handle, which is of bronze, and $5\frac{5}{8}$ inches by $4\frac{5}{8}$ inches at the mouth. It is said to have been given to St. Mac Carthan, Bishop of Clogher, by St. Patrick, and was formerly preserved at Donagh-

more Church, Co. Tyrone, by the O'Mellans, its hereditary keepers; it was obtained from a descendant of this family by Dr. Petrie, and passed with his collection to the Academy. It is inscribed in Roman letters with the name PATRICI, and has a date, 1272, on the other side; but the inscription is probably later than the bell.

The Bell of Armagh (fig. 66) measures $11\frac{3}{4}$ inches in height and $8\frac{1}{8}$ inches by 11 inches at the mouth; its body is of cast bronze, but its handle and clapper are iron. It is inscribed in minuscules in three lines:—

✠ OROIT AR CHŪ MASCACH M̄ AILELLO

(A prayer for Cummascach son of Ailill.)

Cumascach son of Ailill was steward in the Monastery of Armagh, and his death is recorded in the "Annals of Ulster" at the year 908 A.D.

The most beautiful bell in the collection is the ornamented but uninscribed Bell of Lough Lene Castle, Co. Westmeath (fig. 67). It measures $13\frac{1}{4}$ inches high, including the handle, and $8\frac{1}{8}$ inches by $7\frac{3}{4}$ inches at the mouth. It is decorated on each of its two larger faces with an incised cross, and its mouth is surrounded by a border composed of fret-patterns on the two larger faces and straight interlacements on the smaller. This bell is said to have been found on Castle Island, Lough Lene, and was purchased from the finder in 1881. Two other bells very similar to this are known, one found at Bangor, Co. Down, now in the possession of Colonel MacCance, of Holywood, Co. Down, and the other at Cashel, Co. Tipperary, now in the possession of the Earl of Dunraven, at Adare Manor, Co. Limerick.

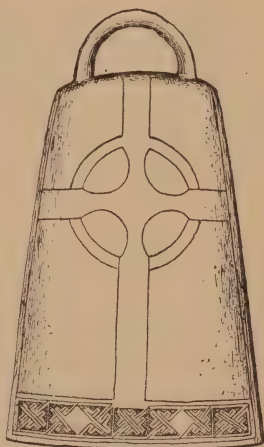


FIG. 67.—Bell of Lough Lene Castle.

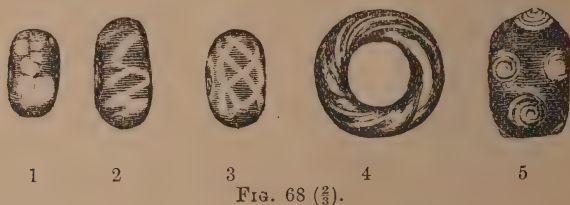
There are several other bronze bells in the collection of various sizes, some quite small. These have no history beyond the localities where they were found; and though they will bear study, they need not be more particularly described.

VII.—BEADS.

IRELAND is noted for the number of diversified ornamental glass beads which have been found throughout it. The subject of beads is difficult, as so little is known definitely of the circumstances of their finding. They have usually been obtained by collectors from rag-pickers and chance dealers; and being practically imperishable, their condition gives little clue to their age.

Glass was an old invention in Egypt, and beads were early made there, whence they spread everywhere, especially in Roman times.

Many different kinds of beads, called from their shape dumb-bell, melon, multiplex-ring, blotched, and scribbled beads, have been found in crannogs and isolated tillage fields. They are probably originally of Egyptian or East Mediterranean origin, and have drifted about Europe in various ways. It is not our intention to discuss all these,

FIG. 68 ($\frac{2}{3}$).

and the only reason for mentioning them is to indicate the knowledge of ornamental glass beads in the country earlier than that of the enamel-workers of early Christian times. Some of the small blue beads may go back originally even to the Bronze Age. The blotched and scribbled beads (fig. 68, Nos. 1, 2, and 3), which appear to have been found chiefly in the North of Ireland, Antrim and Down, are identical with many found in Egypt. (See Robert Day, *Journal R.S.A.I.*, vol. xviii., p. 112; and compare with some beads on the string from Egypt in the case). There are others with spirals (fig. 68, No. 5), and many of different colours, with raised projections, somewhat like those found in Hungary. Figure 68, No. 4, a large bead of yellow and black glass, with a ring-shaped hole, is a well-known La Tène type. Many are known from the La Tène finds at Hradischt de Stradonitz.

There are many more beads, with elaborate raised ornaments of spirals and twisted bands like linked cords (fig. 69, Nos. 1 and 2), and various enamel ornaments and raised spots of white and yellow vitreous paste, some of which present an analogy to those from Egypt; they appear to be more frequent and finer in Ireland than elsewhere. These have been generally assigned to the La Tène period; we hesitate, however, to ascribe a definite Irish origin to them, while the subject has been so little worked out; but we must not forget the wonderful excellence of the enamel-workers from at least the eighth century, and the presence in Ireland of strangers from Egypt and the Eastern Mediterranean in early Christian times. The knowledge of enamelled glass beads may have served as an introduction to the subsequent fine true enamel work.



Figure 69, No. 3, is the only Irish example of a bead in the form of an animal head. It was found in the townland of Rokeel, near Broughshane, Co. Antrim. It is from a rich collection formed by Mr. W. J. Knowles, M.R.I.A. Many of the other examples figured are taken from the same collection, and were found in Antrim and the neighbouring counties. (See paper on Ancient Irish Beads and Amulets, by W. J. Knowles, *Journal R.S.A.I.*, vol. xv., p. 522.) Many small beads (fig. 69, Nos. 4 and 5) have also been found of good workmanship; and some fragments of fine glass bracelets have been obtained in crannogs. Figure 69, No. 6, was found at Dunshaughlin Crannog, Co. Meath; and another very similar example in the collection was found at Moylurg Crannog, Co. Antrim. The best collection of La Tène glass bracelets is in the National Museum of Bohemia, obtained from explorations at Hradisch de Stradonitz; but the Irish examples are slighter, and appear to be somewhat later. (See *Le Hradisch de Stradonitz en Bohême*, by J. L. Pič. Trans. Joseph Déchelette.)

VIII.—MISCELLANEOUS: CRANNOGS: QUERNS.

ONE of the most interesting objects that may be treated under this head is a bronze plaque representing the Crucifixion, found at Athlone (Plate XVI.). It was probably the mounting for a book-cover, and the early character of the plaque is indicated by the good trumpet pattern with which it is decorated, resembling that of the mss. Three other small bronze plaques of the Crucifixion, which are probably later, may be noticed; two are figured by J. Romilly Allen, in "Christian Symbolism."

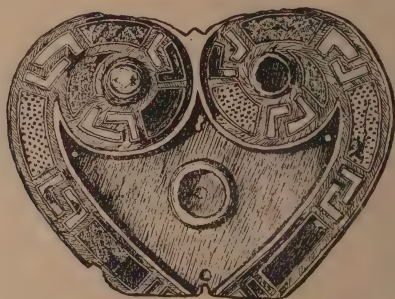


FIG. 70.—Enamel Fragment (under full size). (38—1906.)

ENAMEL FRAGMENT.

A most important example of cloisonné enamel is a piece formerly in St. Columba's College (fig. 70). The enamels of this are very interesting, and probably not later than the tenth century. They will repay study, and are striking in colour. They are enclosed in an outer border of red enamel, which frames the panels. The frets are of an opaque yellow, and the other spaces are alternately sage green with dark spots, and dark blue with a network of minute white spots. These panels do not seem to be really enamels; the dots are square and go right through; as Mr. Lewis Day says, in "Enamelling," they have more the appearance of glass-work. They were probably put together after the manner of millefiori work. Some



PLAQUE OF CRUCIFIXION, ATHLONE.

To face p. 70.

figures of Gallo-Roman or Merovingian millefiori work should be compared with this piece, which is illustrated in part by Mr. Day. It may be doubted if these panels could have been done in the same way as ordinary enamel. Some interlacements, including a fish, are slightly engraved on the back: it may have been a finial. This piece presents certain analogies to the enamel and millefiori work on the mounts of a bucket in the recently found Viking vessel at Oseberg, Norway; the latter is dated not later than the ninth century. The western origin of the bucket, probably Ireland, is inferred from the distribution of other finds. See Professor Gabriel Gustafson (*Saga-Book*, Viking Club, vol. v., part ii., 1908).

FIG. 71. (W. 559.) ($\frac{1}{2}$)FIG. 72. (W. 561.) ($\frac{1}{2}$)

NAVAN FIND.

The fine ornaments found at Navan in 1848 should be noticed; the trumpet pattern on some of them places the objects probably before the tenth century (figs. 71-74). They were found with human remains and the skull of a horse. The plate for the chariot (*carbat*) belonging to the same find, a bronze bit, a bronze portion of the harness, and four iron rings, are very interesting. The plate for the chariot consists of a flat disk, plated with white metal, from which projects a bronze stud in the shape of a dog's head, $1\frac{1}{2}$ inches long, with a human face engraved at its extremity (fig. 73).

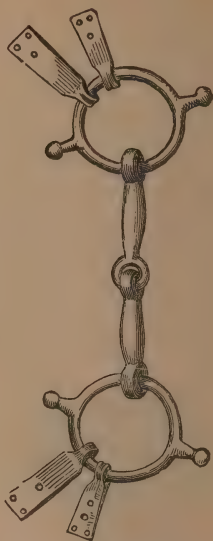
FIG. 73. (W. 139.) ($\frac{1}{3}$)FIG. 74. (W. 71.) (Slightly under $\frac{1}{4}$)FIG. 75.—Innisfallen. ($\frac{1}{2}$)

Figure 75 is a curious object. It was found in 1893 behind the high altar of Innisfallen Abbey, Innisfallen Island, Killarney, Co. Kerry. The object represents a cock, with its head thrust forward and its legs drawn up. The body is formed of bone, but the hinder part and tail are cased in bronze. The eyes were probably jewelled, but are lost. The bird is fixed on the top of a bronze rod, square in section at the upper part, but rounded below, where it terminates in a notch or broken eye. It may have formed the pin, or catch, of a reliquary.

Two figures from shrines may be noticed, and several pieces of buckles and book-mountings, including the fragment of a knife-

handle; one of the few examples of enamel (yellow) on iron, it is figured in "Early Christian Art in Ireland," p. 112.

Figure 76 represents a highly decorated and enamelled button (full size), and figure 77 a bronze hook, one of the most beautiful specimens of inlaying bronze with silver and niello in the collection.

Fragments such as these show how frequently enamel and niello were used in Ireland, and how artistically they were applied.



FIG. 76. (W. 623.) ($\frac{1}{2}$)



FIG. 77. (W. 520.) ($\frac{1}{2}$)

Crannogs form a special subject, but many items of information on the work and dress of the period may be gleaned from a study of

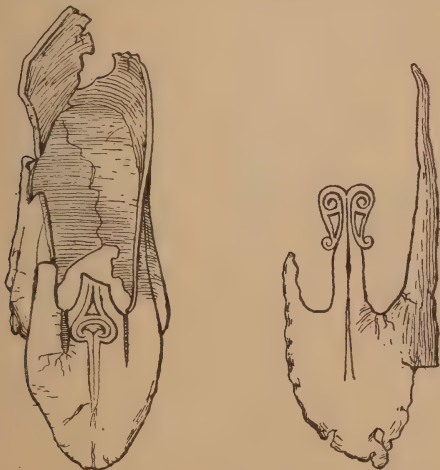


FIG. 78.—Shoes, Craigywarren Crannog. (66 and 67: 1902.)

the pre-Norman relics found in them. We may notice some leather shoes found with several other fragments of shoes, etc., in the mud of the kitchen-midden at Craigyarwarren crannog, which cannot be later than the ninth century, and are probably earlier (fig. 78).

Many shoes of various dates have been found throughout the country: figure 79 represents a very good one. The interlaced knot on the tongue and fret design on the back indicate that it is probably not later than the eleventh century.

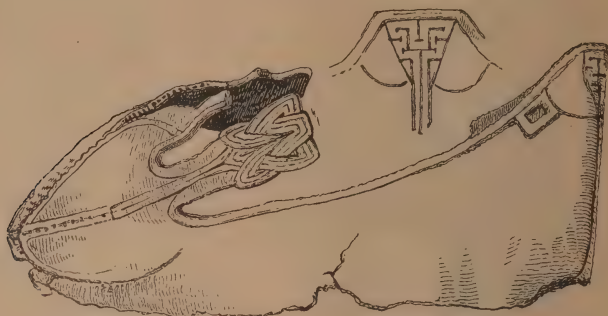


FIG. 79.—Shoe found in a bog at Carrigallen, Co. Leitrim.

We have seen the art of enamelling beginning in Ireland with the red sealing-wax enamels towards the end of the pre-Christian period, then culminating in the marvellous enamels of the Tara Brooch and the Ardagh Chalice of early Christian times. It will be asked, have not some traces of the practice of the art been found in the country? Many small crucibles and fragments are often found in crannogs, frequently marked with enamel or portions of melted glass (fig. 80).



FIG. 80.—Crucible, Dunshaughlin ($\frac{1}{2}$).

These may be fragments from the equipment of enamellers and metal workers in the crannogs. A great lump of raw or exhausted sealing-wax red enamel was found at or near Tara, and this may be the red enamel of early times. The sealing-wax red colour, due to copper, is the despair of modern enamellers, who have discovered no method of getting the right shade. This piece measures in its present state $6\frac{3}{8}$ by $6\frac{1}{8}$ by $4\frac{3}{8}$ inches, and the colour is very bright.

CARVED BONES.

In Lagore crannog, Co. Meath, and Strokestown crannog, Co. Roscommon, were found a number of bones, some incised with fine carvings of interlaced and animal designs. It has been conjectured

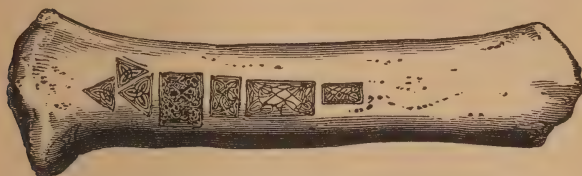
FIG. 81. (W. 28.) (Over $\frac{1}{3}$.)FIG. 82. (W. 29.) (About $\frac{1}{4}$.)

FIG. 83.



FIG. 84.



FIG. 85.



FIG. 86.



FIG. 87.

that these were intended merely as specimens of the designer's or engraver's art. (See figs. 81-87.)

PAILS.

The four pails and some portions of others in the wall case in Room IV should be noticed. The date of these is uncertain. The trumpet pattern on one of them may point to their being of some antiquity; but its workmanship is not very good. This highly decorated example (fig. 88) was found in the river at Kinnegad,



FIG. 88.—Kinnegad, Co. Westmeath. (2977: 1854.)

near the old cathedral at Clonard, and was presented to the Academy by Dr. Barker, M.R.I.A. It measures $5\frac{1}{2}$ inches in height and $5\frac{3}{8}$ inches across at the mouth. Its sides were made from one block of yew-wood, and are surrounded by four thin metal bands decorated with open-work trumpet and lattice patterns. The kite-shaped mounts for attaching the handle are ornamented with spirals, and appear to have been enriched with amber, two half-bead settings of which remain. The two smaller vessels are each made from a single block of wood; the larger, which is $4\frac{3}{8}$ inches in height, was found in the River Glyde, and presented by the Board of Works. It is bound with thin bronze bands with lozenge-shaped perforations, and the handle mounts are cruciform in shape. The smaller is $4\frac{1}{4}$ inches high, and is in good condition; its handles are engraved with concentric circles, and it is bound with thin, narrow bands. It was found in Clonfree crannog, Co. Roscommon, and was presented by Mrs. Ferns.

CRANNOGS.

The principal objects from crannog finds are displayed in a case at the end of the Bronze Age Room. Crannogs (pile or tree islands, *crann* = a tree) are not, strictly speaking, natural islands, but generally small islets of clay or marl in the lakes; these were enlarged, and surrounded by piles of timber; the ground of the floor was formed of branches of trees; in some cases they were strengthened by stones. The subject has developed a special literature of its own: see very many papers in Proc. R.I.A., and Journal R.S.A.I., so only a slight account will be expected here to indicate some of the principal features of the collection.

The famous crannog of Lagore, near Dunshaughlin, Co. Meath, was the first crannog to be examined; this was done about 1840, and the finds, which were described by Sir William Wilde, yielded many interesting objects. They consisted of a large number of bones of many kinds of animals, light iron swords, tree-axes, knives, shears, pins, and brooches, &c. The swords show the smallness and lightness of the native weapons, and enable us to understand the early successes of the Norse invaders with their great powerful swords. Other objects, among which are early ploughshares, spades, horse-shoes, and many bone pins, are shown in the case, and are from different crannogs—Strokestown, Co. Roscommon, Ballinderry, Co. Westmeath, Toney-more, Co. Cavan, and Glassmullagh, Co. Fermanagh.

An interesting crannog is that of Moylarg, Co. Antrim, most carefully excavated by Dr. Buick. The finds which are in the collection are attributed to about 700 A.D., and are illustrated in the Journal R.S.A.I., vols. xxiii. and xxiv. The construction of the piles and beams of which the crannog was formed was most elaborate. Craigy-warren crannog has yielded a good specimen of the light swords and some good examples of bill-hooks; the mortised timber of some dwellings on the crannog indicates the craftsmanship of the period. From this crannog were obtained the three finest horses' skulls in Western Europe (Ridgeway, "Origin and Influence of the Thoroughbred Horse," and Scharff, Proc. R.I.A., vol. xxvii., Sec. B, p. 81).

Many fragments of pottery are shown; they were mostly obtained in the counties of Tyrone and Fermanagh, which seem to be notable



FIG. 89.—Pitcher from Lough Faughan Crannog, Co. Down. (W. 10.)

for their crannog pottery. An unusually fine specimen of a pitcher, 13 inches high, is illustrated (fig. 89); it was found in Lough Faughan crannog, Lecale, Co. Down.

The finds are very mixed, as the crannogs were often used for retreats and defence down to late times; one was taken by storm in the reign of Queen Elizabeth. Sir William Wilde gives many references to crannogs in the Irish Annals, from the ninth to the seventeenth century; but from the nature of the finds, the occupation of some crannogs may go back to prehistoric times.

DUG-OUT CANOES.

A few of the crannogs were approached by moles and causeways; but, generally speaking, they were completely isolated and accessible only by a boat; and it is remarkable that in almost every instance a dug-out canoe has been discovered near the site of a crannog. The fine

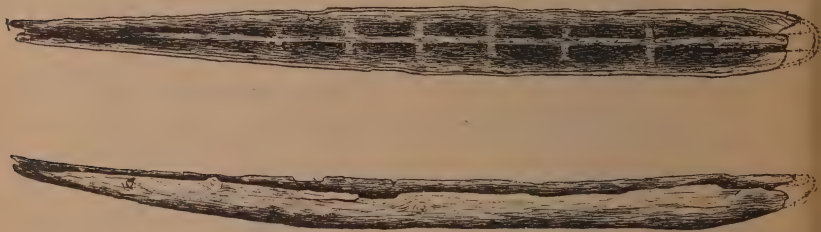


FIG. 90.—Dug-out Canoe from Lurgan, Parish of Addergoole, Co. Galway. (51: 1909.)

collection of dug-out canoes (20) is arranged in the basement. They were mostly found on crannog-sites in bogs, and are nearly all of the same type, being hollowed out of the trunk of an oak tree, and usually measure about 20 feet in length. They cannot be dated precisely, as some may have been in use in the seventeenth century or later. They

mostly, however, go back much earlier, and some to prehistoric times. The form did not change. Canoes similar to the Irish have been found in the English, Scotch, and Continental lake-dwellings. They have been frequently noticed, and are probably still made in many out-of-way parts of forest countries, as in the north of Sweden. The finest specimen in the collection is the magnificent vessel discovered in 1902, when sinking a drain in a bog in the townland of Lurgan, Parish of Addergoole, Co. Galway (fig. 90); it was found in the bog 8 feet below the present level. The canoe is made of a single oak-tree, and measures some 52 feet long (the bow has been restored, as the dotted line shows). This canoe is probably an early one. It tapers from 13 inches at one end to 3 feet 8 inches at its widest part, and is 14 inches in depth, and 3 feet wide at the bow end. A strengthening piece $5\frac{1}{2}$ inches wide and 2 inches thick is left in the solid along the centre of the bottom of the canoe, and six cross-branches run from the central piece to the sides. It was partly found on the property of Mr. Golding, of Derryormonde, who kindly waived any rights he had in favour of the Academy. The great length of the canoe points to the size the Irish oak tree must have attained. The tree from which this vessel was made must have been fully 75 feet high.

STONE LAMPS AND CUPS.

In the left-hand wall-case in Room IV may be noticed a number of stone lamps of various shapes, several of which were found upon old church sites. Some of these have been described and illustrated as stone chalices (fig. 91); but their weight, the Romanesque ornament of one of them, and the absorbent stone from which they are carved, show that they had a different use. Chalices of glass and bronze are said to have been used in the early Church, but afterwards by various decrees chalices were ordered to be made of gold or silver. That the stone vessels were lamps is evident from the blackening and burning of which all of them show traces. There is no evidence that any of them have been used for burning incense.

Some stone drinking-cups (five), with single perforated handles similar to those often found in Scotland, which are ascribed to the Iron Age, or even later, may be seen in the left-hand wall-case in Room IV. One, No. 266: 1905, found at Clonmany, Co. Donegal,

is ornamented with a band of fret pattern on the outside, so it evidently belongs to the Christian period. These vessels were probably in use as drinking-cups.

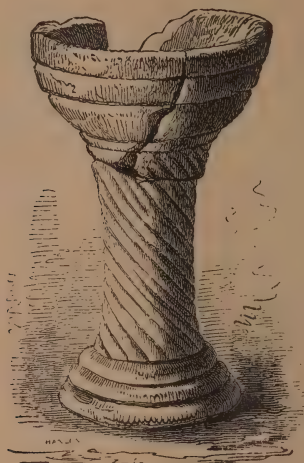


FIG. 91.—Stone Lamp, Co. Wicklow. (W. 34.) ($\frac{1}{4}$)

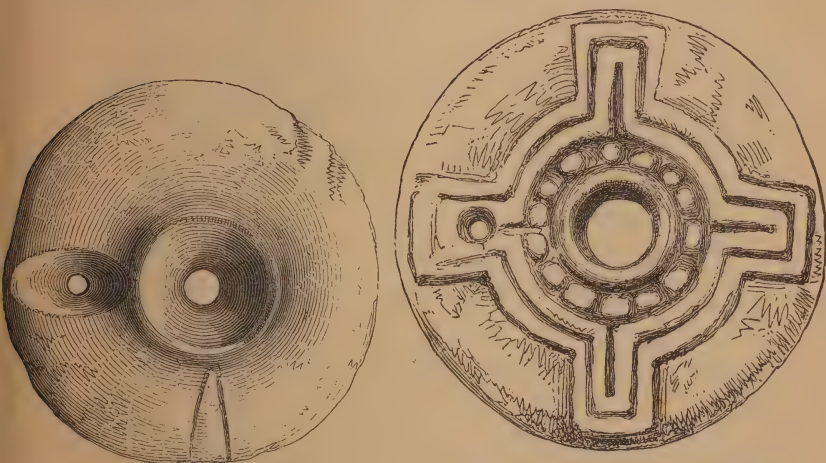
QUERNS.

The rotary grinding-stones or querns (hand-mill for grinding meal (*mola versatilis*)) generally replaced simple grinding-stones or thrust-mills (*mola trusatilis*); the latter are still in use among



FIG. 92.—Top Stone of Early Quern. (P. 143.) ($\frac{1}{4}$)

primitive peoples (see Stone Age room); they are so called from the to-and-fro motion of the women with the rubbing-stones, designated from their shape saddle-stones. The quern appears to have been the invention of the Romans, and to have spread through Europe from about 200 B.C. According to Irish tradition, Cormac mac Airt (second century) was the first to erect a mill on a stream at Tara. The querns were worked exclusively by women. In the households of the richer clans the querns were worked by bond-women, as in other countries. Thus, in the Táin we read when a herald was sent to Cuchulain to induce him to forsake the Ultonians,



River Dee, Co. Louth. (W. 17.)

Roughan Lake, Co. Tyrone. (W. 19.)

FIG. 93 (about $\frac{1}{8}$).

he replied, "I would not do it, for if our bond-women were taken away from us, our free women would be obliged to work the querns." Figure 92 is the top stone of an early example from the Petrie collection, said to have been found at Clonmacnois; it probably belongs to the first six centuries A.D. The derivatives of La Tène ornament inscribed on it are very interesting and seldom met with on querns. The early querns like this example may have been worked by some sort of suspended rod; they are globular, and the handle was placed more at the side than is usual in the later and flatter forms (fig. 93).



FIG. 94.—Pot-Quern. (W. 31.)
(About $\frac{1}{2}$.)

There is another kind of small quern called a pot-quern (fig. 94). It does not require a pivot to work on, as the lip of the lower stone retains the upper. They may have been used for grinding special substances, and specimens of them are somewhat rare as compared with those of the larger kind. (See series of examples displayed in the basement.) In the more prosperous centres the hand-quern soon went out of use in favour of the water-mill. Many references to



FIG. 95.—Quern in use, Innismurray. (Photo by R. Welch.)

mills and water rights are given in the Brehon Laws; and when in the thirteenth century the Castle Mills were erected upon the River Poddle, Dublin, milling was already being carried on there. Probably there was an ancient mill-dam upon that stream. The quern was a common domestic utensil, and in the islands and out-of-the-way parts has continued in use down to the last century, especially as an aid for making illicit whiskey, and they are often obtained when the stills are raided by the authorities. Mr. F. J. Bigger states that he saw six or eight querns in use at Innismurray in 1902.

BOG-BUTTER.

Butter called bog-butter is frequently found buried in the turf-banks of our bogs, and many specimens of it, with the wooden vessels like large methers or churns made out of a single piece in which they have been found, are preserved in the National Museum. Lumps of butter rolled up in cloths have also frequently been found in the bogs. The butter contains no salt, and is in a somewhat cheesy condition, being altered into a hard, crystalline fat. It is generally supposed that the butter was buried in the bog by the Irish in times of war to conceal it from their enemies.

The late Monsignor O'Laverty (*Ulster Journal of Archæology*, vol. xi., p. 87) suggests another explanation. He mentions Sir William Petty's statement (*Political Anatomy of Ireland*, 1672), that among the various articles of food used by the Irish was "Butter made very rancid by keeping in Bogs," and the lampoon, "*The Irish Hudibras*," printed about 1689, in which occur the lines—

"Butter, to eat with their hog,
Was seven years buried in a bog "

(both quoted by Sir William Wilde, *Proc. R. I. A.*, vol. vi.); so this usage appears to have been known and probably valued in the seventeenth century; and how far it goes back beyond this can only be conjectured. He gives his explanation by referring to the custom of burying butter by the natives in India. The vase containing the butter is buried in a dry bank of earth, where it remains for six months until the butter becomes matured for use. Butter so treated is supposed to be much more nutritious than fresh butter.

More recently Mr. E. F. Knight, in his book "Where Three Empires Meet," p. 459, states that in the Hunza Valley in Tibet the 'ghee' is of the consistency of cheese, and has an unpleasant odour; it is buried in holes in the ground, and is often kept generations before it is raised. It is sometimes exhumed in balls of about ten pounds weight each, and is packed in leaves and grass. This custom probably gives us the true explanation of the burying of bog-butter; and if sufficiently searched for, the practice would probably be found in



FIG. 96.—Bog-butter. (W. 37.)

other countries, especially to the east of Europe. Bog-butter has been found in Scotland, and analogous deposits are said to have been found in Finland and in the Faroe Islands. Monsignor O'Laverty says that in some parts of England cheese is buried in order to improve it. This, no doubt, applies to soft cheeses, and Professor T. Carroll, Inspector for Agriculture, informs me he has known a case in Leicestershire of a cream cheese being placed in a cloth and buried for a few days. He has also recently heard (1910) that this is done occasionally in Yorkshire when the weather is exceptionally warm. In his opinion this is a survival of an old practice, and is done with the object of regulating the ripening of soft cheeses.

Figure 96 is a specimen of bog-butter; it is 26 inches high and 32 in girth; some idea of its age may be formed from the vessel containing it, which is made out of a single piece of willow; both top and bottom piece remain. Many specimens do not appear to be older than the seventeenth century.

HIGH CROSSES.

The High Crosses may be studied in the series of photographs presented by Mr. H. S. Crawford. This almost exhaustive series of high and lesser crosses, numbering about 160, has been arranged for the Academy by counties, and the sites are marked on maps of the provinces.

The question as to the origin of the free wheel-cross with projecting arms has given rise to some speculation. In Ireland it is an

almost distinct type, known as the Irish Cross, but on the Continent the form is unknown. The developed free-standing type is known at least from the beginning of the tenth century, when it may be treated as a branch of architecture, to which the discussion of the High Crosses more properly belongs. One of the most beautiful is that of Monasterboice, A.D. 924, which is constructed in three architectural pieces:—base, shaft and cross, and head. It shows no signs of a beginning, and the type must have been fixed by that date. Judging from the incised crosses at Clonmacnois, the type was fixed before A.D. 800 (see Abbot Tuathgal tomb, A.D. 806 (fig. 17), p. 18).

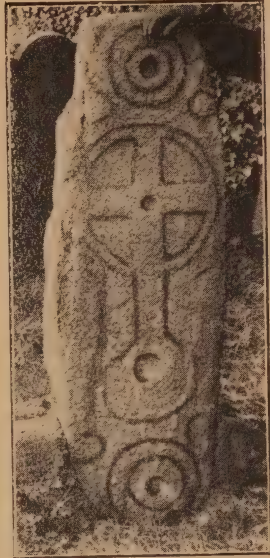


FIG. 97.—Incised Cross in Graveyard at Dalkey.
(Photo by P. J. O'Reilly.)

The wheel-cross is believed to be derived from the Chi-Rho symbol. The monogram is often enclosed in a circle or even a circular wreath on the early Byzantine and Italian monuments. The unperforated wheel-cross of the Isle of Man and elsewhere in Britain is explained in this way, and thence the Irish circle-cross is derived. (See J. Romilly Allen, "Christian Symbolism," Lecture II.) But Miss Margaret Stokes expresses reasons for doubting the early dates which have been assigned to many of the crosses in Britain. (See "Early Christian Art in Ireland," p. 125.)

There is a tendency among modern archæologists to believe that, if objects can be arranged in a series of development, the development must have proceeded along the line so determined regardless of local gaps and cross-currents. The theory outlined above does not explain how it is that the unperforated wheel-cross, as distinguished from the disk-cross, should be rare in Ireland, or why the Irish disk- and circle-cross should be so common in Ireland and infrequent in other places where the wheel-cross is known.

There is another possible explanation. It is a widespread belief among symbolists that symbols—of, say, a beneficent meaning—tend to run together and adopt analogous meanings, though originally quite distinct. At the end of the pagan period the circle with a centre was commonly used as a sun symbol, and generally as a beneficent symbol. The tendency of the cross not to obliterate but to absorb this is quite in accordance with the principles of the early Church, which often allowed pagan customs to continue, and gave them a

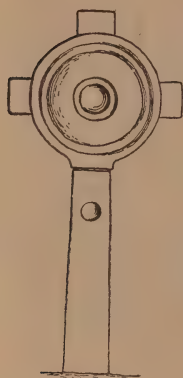


FIG. 98.

harmless meaning, converting them to Christian uses. In the incised *leac* crosses on slabs at Rathmichael, Dalkey, and other places, with concentric circles and cup-centres, we appear to have something of this idea (Journal R. S. A. I., 1901); and we seem to see the same idea carried out on the sculptured cross at Ballymore-Eustace, Co. Kildare (fig. 98). Earlier examples may be instanced, and the disk-cross appears to be more common in Ireland than has generally been supposed.

Both explanations may have played contributing parts in determining the type of the Irish circle-cross; but the subject is too large and too much outside the limits of the present work, to be discussed further. We merely indicate some of the lines upon which it may be pursued and studied in Mr. Crawford's series of photographs.

The merit of Celtic design is often supposed to consist in a marvellous complexity and in the fineness of the lines of the spirals and interlacements, which are the despair of imitators. This excellence appeals chiefly to the reason, but the artistic interest will lie in other things. The swing and life of the curves, and the perfection of their quickening as they approach completion or run to a spiral, give them a feeling of life comparable to skating, coupled with a fineness and sureness of line which endow them with a rare perfection.

In the interlaced style, while a general balance is preserved, the individual patterns in the best period are rarely repeated; some difference or change is subtly introduced, so that, though appearing at

first to be similar, on examination there is always a variety. This principle is of the first importance, and generally lost sight of in modern work. It introduces an unexplored element in ancient design, so that the interest is not exhausted in a single glance, but new elements reveal themselves on closer examination. This element is a perpetual delight, and it gives a feeling of life to the design, enlisting our sympathy in a way that repetitions fail to do. We feel the design was always a source of joy to the artist unexhausted in imagination and taking no interest in the mechanical work of copying his own patterns.

It is always a sign of exhaustion of motives preceding a break-up or change of style when repetitions and blot-work become common, the same pattern doing duty for the four corners of a design suitable to our modern mechanical but inartistic work.

The subject may be pursued by examining some of the High Crosses. The bossiness of the sculpture is well felt out by the artist, and, as we should say, the effect of freehand work is finely given throughout. Now we are accustomed to think of the irregularities of the lines in the panels and the spacing of figures as due to the incompetency of the artist, forgetting that symmetry was not valued at that time, consciously or unconsciously, but the law of life-balance and a constant change in details was always sought. Life and, as we should say, free-hand effect was the main thing that was aimed at. We cannot suppose that the men who struck out these noble crosses could not have made the details exact if they had so desired. The way that the sculpture is subordinated to the effect of the cross as a whole, yet made to tell by its bossiness and light and shade, is a true piece of artistic feeling.

The symmetry and dead effect, as of a steel die in modern work, will not be lost until we abandon the use of the mechanical exactness of rule and compass for details, and so recover the joy and life of freehand work.

IX.—SCANDINAVIAN FINDS.

THE Vikings first appeared in the Irish seas in 795 A.D., plundering some of the islands. In the following years they came, in ever-increasing numbers, and landed on the main coast of Ireland. In 832, these raids gave way to an organized invasion. Turgesius, or Thorkils, established himself at Armagh, and levied tribute from all the north of Ireland. In 858 Olaf the White and a host of Danes landed at Dublin, and defeated the Norsemen already



FIG. 99.

FIG. 100.—Decorated Bronze Sword-hilt ($\frac{1}{2}$)

there. This may be regarded as the foundation of the Danish Kingdom of Dublin; settlements were also made at Waterford and Limerick. The Norsemen and Danes are distinguished by the Irish authorities under the names of Finngaill (Fair Strangers—Norse) and Dubhgaill (Dark Strangers—Danes); but the Norse were gradually absorbed in the general name Danar (Dane), and the Danish cities included a large proportion of Norsemen.

The finds representing the Norse and Danish occupation are arranged in a wall and desk-case at the end of Room III. The principal find in the country was made at Island Bridge, in the Kilmainham neighbourhood, in about 1866, and comprised a very fine series of the typical swords, with richly decorated hilts; spears, axes, and numerous iron tools, scales, decorated weights, beads, and other objects. Figure 99 represents the usual type of double-edged and a single-edged or knife-shaped sword, the sax of the sagas. The



FIG. 101.—Tortoise Brooch ($\frac{2}{3}$).

sax is usually shorter than the double-edged swords; but the one illustrated is unusually long. Out of twenty-eight swords found at Island Bridge and Kilmainham, six were single-edged and twenty-two double-edged. The approximate proportion in Norway is given by Rygh as eight double-edged to three single-edged. The native Irish swords were short and light, and must have been of little effect against the great swords of the first-comers from the North. In time the arms became more equalized. Figure 100 is

a decorated hilt of bronze found at Island Bridge; the illustration is large, one-half natural size, to show the design. Some other objects—spear-heads, axes, shield-bosses, and tools—may be seen. The principal objects of the finds are dated by the tortoise-shaped

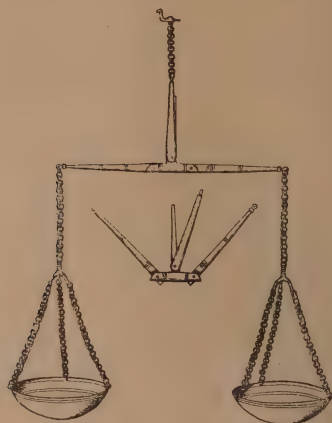


FIG. 102.—Scales. R. 2398 ($\frac{1}{8}$).

brooches (fig. 101), of which four pairs were found at Island Bridge. (See desk case.) These belong to a regular and well-dated series, being an early type of the Carolingian period, and may be dated to about 825 A.D. A pair of very fine and similar brooches were found at



FIG. 103.—Weights ($\frac{1}{2}$).

Ballyholme, near Bangor, Co. Down, dated to the early part of the ninth century. It appears that in 824 A.D. a raid was made by a band of Northern Vikings on Bangor Abbey. A Viking was therefore

probably buried on the spot where these brooches were found. They were obtained from Mr. Seaton Milligan, of Belfast. Among the most interesting objects found were bronze scales, of which four sets were discovered. The beams of three of these scales are jointed, enabling them to be folded and carried about conveniently (fig. 102). The scale-pans were brightly tinned. Ten weights were also found; the tops of some of them are richly decorated with enamel and glass (fig. 103), but one is only an iron stud, evidently the base or central portion of a weight. For a discussion of the value of the weights, which appear to be divisions and multiples based on the old Norse ore, see Ridgeway, "Origin of Currency and Weight Standards," Appendix C., p. 401.

Some tortoise brooches of later date—about 900–1050 A.D.—with separate ornamental shell plates on the front, are also shown in this case. A pair of these were found, together with a silver chain, between Three Mile Water and Arklow, Co. Wicklow.

We usually think of the early Vikings and Danes as simply plunderers; but this is erroneous. There was a considerable trading side to the Viking's life. In the island of Gotland was an important centre of eastern trade established by the Vikings, where from the close of the ninth century trade intercourse was opened across Russia to the countries adjoining the Caspian Sea and the Eastern Mediterranean. In this way Oriental good and large quantities of silver were brought to the Swedish and Danish lands; thence they were conveyed to Britain and Ireland in the track of the Viking expeditions. The large number of Oriental coins found with these deposits (many thousands have been found in Gotland) are thus accounted for. Much of the silver imported was re-worked by Northern craftsmen into characteristic ornaments, but many of the objects are attributed to an Eastern origin.

The first coins minted in Ireland were made by the Danes settled in the towns on the coast. It seldom strikes people that coins are not necessary to civilization. A little consideration will make it clear that many peoples have reached a high state of civilization without the need of coins. The absence of coins does not imply the absence of weights and value standards. Thus, coins were first struck in Egypt after Alexander's time (330 B.C.), although the

Egyptians had reached a high state of civilization many thousands of years before.

A large collection of Danish silver bracelets and some torcs and ingots are displayed together in Room III. Figure 104 shows the general character of these objects. They are principally without localities, but were all found in Ireland. Gold ornaments were, no doubt, worn by well-to-do persons; but few of them have survived

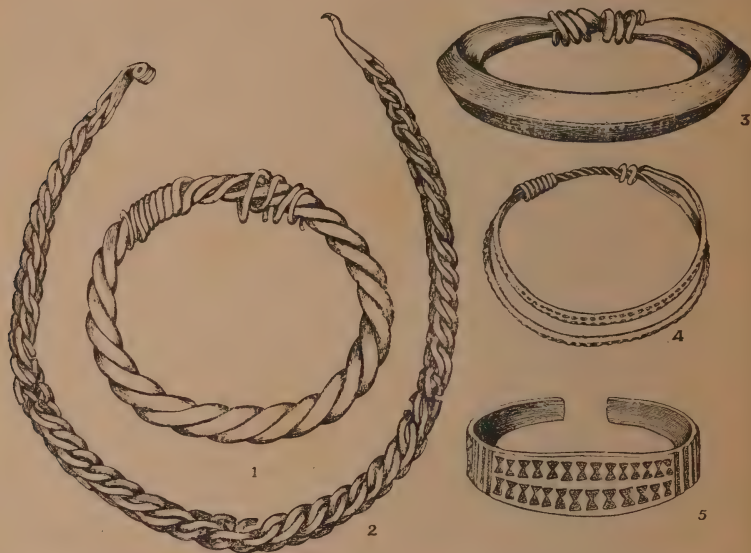


FIG. 104 (under $\frac{2}{3}$).—No. 1, Gold Armlet. No. 2, Silver Torc. Nos. 3-5, Silver Bracelets.

to us. There are, however, two gold bracelets or armlets in the collection. Figure 104, No. 1, is a heavy armlet, and consists of three rods intertwined, requiring great strength to twist, their ends being twisted together after the manner of many of the silver objects. It was found in Co. Carlow. The other is a plain solid bracelet. It was found in Edenvale Cave, Co. Clare, with some fragments of Danish objects, and was presented to the Academy by Mrs. Stackpool.

RUNIC INSCRIPTION.

Few Runic inscriptions have been found in Ireland. There are only two known at present. One, for a long time believed to be the

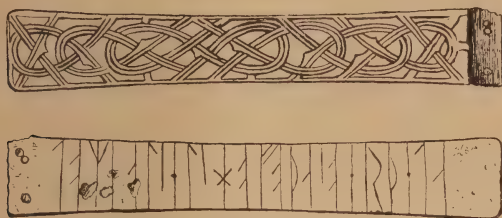


FIG. 105.—Runic Inscription ($\frac{2}{3}$).

only specimen, is on a bronze piece found at Greenmount, Castle-bellingham, Co. Louth, probably not later than the tenth century (fig. 105). The inscription has been read

DOMNAL SEALSHEAD OWNS THIS SWORD. (Trapping.)

X.—END OF INTERLACED STYLE.

From the time of the Anglo-Norman invasion (1172) the Hiberno-Danish style may be said to have ceased, and to have been soon replaced by the general Romanesque and Gothic styles, indications of the coming change being apparent some time earlier. Few pieces of good work of the period following the invasion have survived to us. For, although the skill of the native craftsman still remained, the disappearance of objects of the later times can be explained by many circumstances.

OUTER CASE OF DOMNACH AIRGID.

From the inscription on the outer case of the Domnach Airgid (see p. 45), we know it was the work of a native craftsman, John O'Barrdan, living about the middle of the fourteenth century. The inscription is as follows:—

JOHNS : O KARBRI : COMORBANUS :
S : TIGNACII : PMISIT.

(John O'Karbri, successor of St. Tighernach, ordered it.)

JOHANES : O BARRDAN : FABRICAVIT.

(John O'Barrdan made it.)

The death of John O'Carbry, Abbot of Clones, is recorded in the Annals of the Four Masters at the year A.D. 1353.

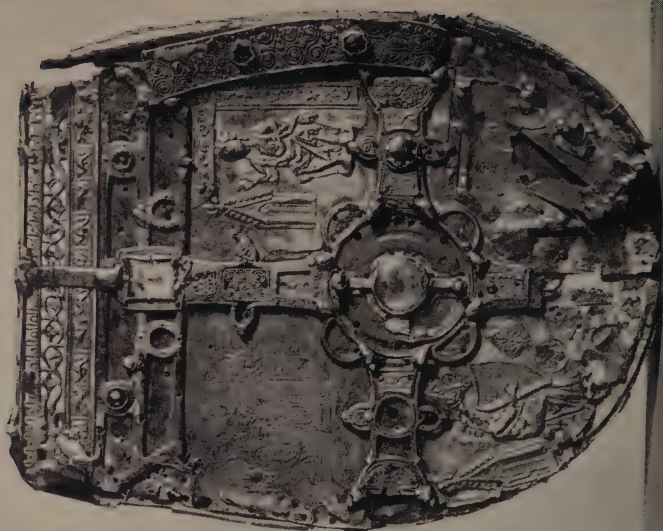
On the front of the shrine is a representation of the Crucifixion, surmounted by a shield, on which are the implements of the Passion. At the head of the Saviour is a dove in gold, on a blue enamelled ground, and above this a small reliquary covered with a crystal. In the panels right and left, are the figures of eleven saints—SS. Columba, Bridget, and Patrick, James, Peter and Paul, Michael, and the Virgin and Child; St. Patrick presenting a copy of the Gospels to St. Mac Carthen; and a female figure whose name is unknown.

The top of the shrine is enriched with three bosses, ornamented with figures of grotesque animals, etc., blue enamel and settings of



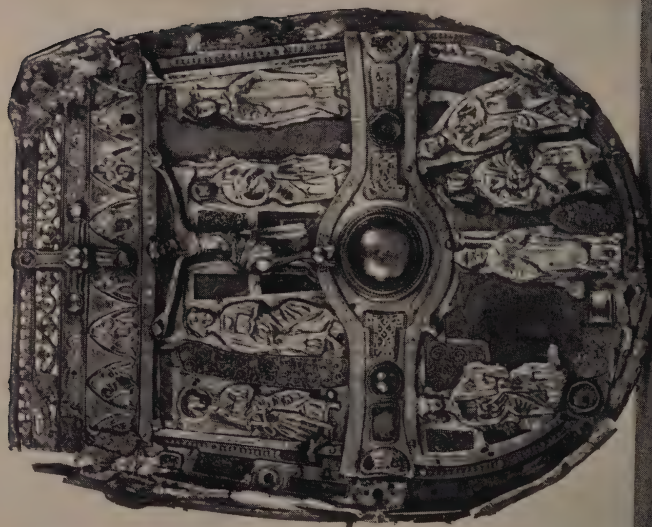
DOMNACH AIRGID: TOP AND FRONT.

To face p. 94.



BACK.

PHADRUIG.



FRONT.

FIACAIL.

uncut crystals filling the spaces; between the bosses are the figures of four horsemen in the costume of the fourteenth century.

The sides have lost the outer casing, and show the inner case, decorated with interlaced ornament.

On the bottom of the shrine are the figures of St. John the Baptist, St. Catherine, and, probably, St. Mac Carthen or St. Tighernach.

The back of the shrine is of bronze, and bears a large plain cross, on which is an inscription ending with the word *CLOACHAR*; the rest is illegible.

FIACAIL PHADRUIG.

This shrine contains some portions of early work, but most of it is of the fourteenth century. It was made to contain the tooth of St. Patrick, believed to be that which is said to have fallen on the door-sill of the church of St. Brone, at Killaspugbrone, Carbury, Co. Sligo (Plate XVIII.).

Across the centre of the front-face is the following inscription:—

THOMAS DE:BRAMIGHEM: DÑS: DE:ATHUNRY:
ME FECIT: ORNARI: P[R]ISCA: PARTE.:

(Thomas de Bramighem, Lord of Athunry, caused me to be ornamented in the original portion.)

Thomas de Bramighem, Baron of Athenry, died in the year 1376, and was the only baron of Athenry who bore this name.

The shrine is of silver, richly decorated with figures in bas-relief and settings of crystals, coloured glass, and amber. It has suffered much. On the front face is a figure of the Crucifixion in full relief, accompanied by eight saints in bas-relief. The names of the four saints in the upper compartment are illegible; in the lower they are—

BENON: BRIGIDA: PATRIC. COLUMQILLE: BRANDAN.

The figure of St. Brigid is missing. The design on the back of the shrine is cruciform, with remains of a setting of gold in the centre, and panels of silver filigree. In two compartments of the cross figures of ecclesiastics are engraved. The other two compartments are filled by figures in bas-relief. One of these, the lower left,

represents King David playing on the harp. It is of much interest as a representation of that instrument in the fourteenth century. (See "The Irish and the Highland Harps," by R. B. Armstrong, p. 24.) The shrine is mentioned as the most venerated relic of the province, in a seventeenth-century account of Connaught. It was for some time in the possession of the Abbot of Cong, and afterwards preserved by the Blake family at Blake Hall, near Cong; thence it was removed to Menlough, to the care of a member of the same family, who bequeathed it to Dr. William Stokes of Dublin, by whom it was deposited in the Royal Irish Academy.

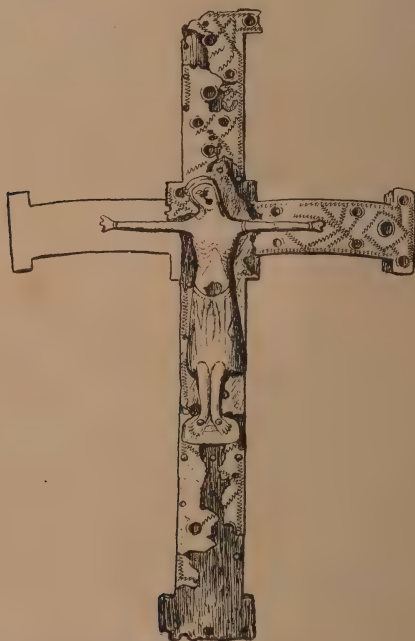


FIG. 106.—Woodford, Co. Galway. (1575 : 1863.)

MEDIEVAL CRUCIFIXES, ETC.

Among the medieval crucifixes an interesting one should be noticed. It was found in a stream opposite Woodford Castle, Co. Galway, in 1853. This crucifix, which measures $15\frac{1}{2}$ inches by

$7\frac{3}{4}$ inches, is one of the earliest found in the country subsequent to the interlaced style. The jewels with which it was studded have all disappeared, but the places where they were fixed can be seen.



FIG. 107.—PROCESSIONAL CROSS, Ballylongford, Co. Kerry. (Lent by R. S. A. I.)

PROCESSIONAL CROSS, 1479.—This cross (fig. 107) is made of brass soldered together, and gilt, and measures $26\frac{1}{2}$ inches high, and $18\frac{1}{2}$ inches

wide. It was found in 1871 near Ballylongford, Co. Kerry. It has an inscription in Latin upon the front, which was read as follows by G. J. Hewson, in his paper in the *Journal* of the Royal Historical and Archæological Association of Ireland, vol. v., 4th series:—

“Cornelius filius Johannes Y Conchyr sue naconis capitanius et X Julina filia militis me fieri fecerūt p manū Wllialmi Corneli M°XXI°OOOOO X Juno iu.”

(Cornelius, son of John O'Connor, chief of his sept, and Juli[a]na, daughter of the Knight, caused me to be made by the hand of W[i]lliam [*the son of Cornel[i]us*. June IV., MCCCCLXXIX.)

In a table of descents of the O'Connors, Kerry, as given by the late Archdeacon Rowan, from the Madden ms. in Trinity College, Dublin, it appears that Conor, Fundator de Carrigafoil, son of Johannis, Fundator de Lislaghten (A.D. 1478), married Johanna, filia de Thomas Fitzgerald Equit. Valis. It is thought that Conor may be the person mentioned in the inscription, as the place where the cross was found is only two miles from the Abbey of Lislaghtin, founded by Conor's father, and to which it is probable that the cross originally belonged.

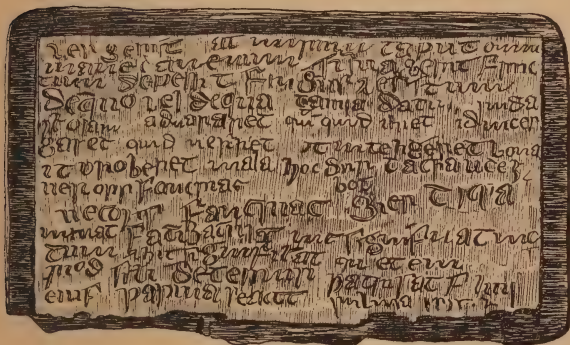
Of the maker of the cross, William, son of Cornelius, unfortunately nothing is known. Some animals and a piece of simple plait or knot-work are inserted in the inscriptions.

WAXED TABLETS.

Of much interest is a waxed-tablet case found in a bog near Maghera, Co. Londonderry, and presented to the Academy in 1845, by the Rev. J. Spencer Knox. It consists of a wooden cover divided into compartments for holding the materials (fig. 108), containing thin wooden leaves, waxed and inscribed on both sides with a sharp point or stilus. (Some of the pins mentioned in a previous section were intended to be used as stili, the heads being often shaped for erasing.) Some fragments of leather, ornamented with patterns, which probably formed an outer cover for the book, were found with the case. The tablets are written in Latin in Irish characters. Dr. J. H. Todd examined the tablets, and succeeded in deciphering most of the writing, though much of the Latin was meaningless. One leaf (fig. 109) contained, with others, the following words:—

“uer gerit at mirum caput omni
 mane canenum silua gerit fruc
 tum depellit frigus vesstum
 de quo vel de qua causa datur lingua ”

.....



FIGS. 108 AND 109.—Tablet Case and Waxed Tablet ($\frac{2}{3}$).

He concluded that “the book . . . was probably the property of some schoolmaster, or scholar, who had inscribed upon it, amongst other things, his exercises in grammar and dialectics. The contents, as far as they are legible, are of no interest or value, and do not even aid us much in forming an estimate of the age of these curious relics : nevertheless, it can scarcely be doubted, judging from the characters

inscribed on them, that the tablets are at least as old as the thirteenth or fourteenth century." (Transactions R.I.A., vol. xxi., Antiquities, p. 3.)

It is not necessary to mention particularly the other objects collected by the Academy. A number of the typical Irish wooden methers, often mentioned in the tales, may be seen; most of them are late, but some may go back to earlier times. They vary in height from 6 to 12 inches, and, together with the handles, are formed of a single piece; the bottom was separate, and inserted into a groove. Figs. 110 and 111 show the two-handled and four-handled varieties.



FIG. 110.—Two-handled Mether.
(W. 57.)



FIG. 111.—Four-handled Mether.
(W. 73.)

XI.—OGAM-INScribed STONES.

OGAMS are a special study to which some scholars have devoted considerable time.

It is one which involves questions of much linguistic value, and, though the inscriptions contain few words except names, they are the oldest examples of the Irish language that have come down to us, going back probably to Roman times.



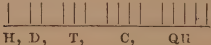
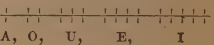
Sir John Rhys, a leading authority, has published full descriptions of the Academy's collection of Ogam in the *Journal of the Royal Society of Antiquaries of Ireland* for 1902. Some reprints of this publication have been made for the Museum, from which we take a few extracts of the more complete readings, concerning which there is a general agreement among scholars. We also print Sir John Rhys' introductory remarks almost in full. Figs. 112, 113, and 114 are kindly lent by the Society:—

“In the following notes an attempt is chiefly made to give some account in detail of the Ogam-inscribed stones collected by the Royal Irish Academy . . . and as they form the largest collection of the kind in existence, I may perhaps be allowed a few words of preface. In the first place may be mentioned the distribution of Ogam, for, besides those found in Ireland, others have been found in Britain, numbering as follows:—(a) Wales, 26, of which 13 belong to Pembrokeshire alone, and 1 only to North Wales; (b) Devon and Cornwall, 5; (c) the South of England, 1, which was found in the Roman town of Calleva, or Silchester; (d) Pictland, or the east of Scotland, and the islands of Orkney and Shetland, 15; (e) West Scotland, 1, which is in the island of Gigha, to the west of the peninsula of Kintyre; (f) the Isle of Man, 6. Of these 54 Ogam-inscribed stones, perhaps the most important and instructive are those of Wales and the South-west, as they are, in the majority of instances, accompanied with legends in Latin.

“To come back to Ireland, this country alone numbers nearly five times as many as all the other British Isles together: they are nearly

all on stone, and comparatively few are known to be lost or destroyed. On the other hand, hardly a year passes but that an Ogam or two is brought to light. . . .

"It is often asked where the key to the Ogam alphabet was found, but as a matter of fact it was never lost: it was always accessible in several of the ancient manuscripts of Ireland, but it has been helped in some important respects by the bilingual inscriptions found in Wales and Dumnonia. A study of the twofold evidence enables one approximately to give the early values of the Ogam scores as follows:—

(i) 	(iii) 
(ii) 	(iv) 

"As the scoring never exceeded five in any one case, and as twenty symbols at least were wanted, the alphabet is divided as above into four groups or families, each called an *aieme*, and the foregoing is the order followed in the tracts on them, especially the elaborate one in the Book of Ballymote of the fifteenth century: see folios 308–14.

"But besides the above twenty Ogams there was at least one other occasionally wanted, namely, for the consonant *p*, and for this two symbols seem to have been extemporized, to wit \times and \wedge . Thus the total of the Ogam alphabet reaches the number 21; but even then the alphabet was found inadequate, and digraphs were resorted to (consisting mostly of Ogam symbols doubled), or else the same symbol had to represent more than one sound . . .

"It ought to be mentioned that, in nearly all the early inscriptions, the Ogams are on or near the edge, or *arris*, of the stone on which they are carved: the *B*-group occupy the right of the edge and the *H*-group the left, while those of the *M*-group slope across the edge, and the vowels are usually notches in the edge itself. In the foregoing table the continuous line represents the natural edge of the stone on which the writing occurs.

"On the 11th of August, 1899, Mrs. Rhys and I began a careful examination of the Ogam stones in the Dublin Museum. . . . We

had seen most of them before in 1883, when they were lying in the cellars of the Royal Irish Academy's House. The following notes embody our readings as revised by me in April and September, 1901. . . ."

Thirty-one stones are then described in detail by Sir John Rhys, from which the three following descriptions are extracted, with some omissions:—

MONATAGGART.—"This Ogam has its scores inverted, and reads as follows, with an accidental and modern scratch in front of the first *q*:—



That should mean 'The Monument of Fiachra, kin of Glunlegget.' The first vowel has one notch too many.

"The inscription does not belong to the oldest class of Ogams by any means, as may be inferred from its using *q* for *e* in *moqoi*, and for *ch* in *Veqreq*; for the name is doubtless that written later, *Fiachrach*, genitive of *Fiachra*. . . . The use, moreover, of *moqoi*, that is *mocoi*, the genitive of *mocu* or *muco*, without *maqui*, reminds one of Adamnan's application of the same vocable as in *Fintenus*, *gente Mocumioie*. . . . At first sight one would say that our inscription comes much nearer to the early Ogams of Ireland than Adamnan's formulæ with *mocu* always undeclined; but as regards Adamnan, other considerations enter which cannot be discussed here: see the *Proceedings* of the Society of Antiquaries of Scotland, vol. xxxii., pp. 353, 354. On the whole, I should regard this inscription as belonging to the seventh century, and forming a specimen of the transition from the early Ogams to the Old Irish of the eighth or ninth centuries.

"An account of the finding of the Monataggart stones will be found contributed by the late Sir Samuel Ferguson and his correspondents to the second series of the *Proceedings* of the Royal Irish Academy, i., 289-94."

KILLORGLIN.—"A stone presented by the late Bishop Graves, who says in a letter published in the Royal Irish Academy's *Proceedings*, vol. ii., s.s., p. 279, that it was found by a young man named

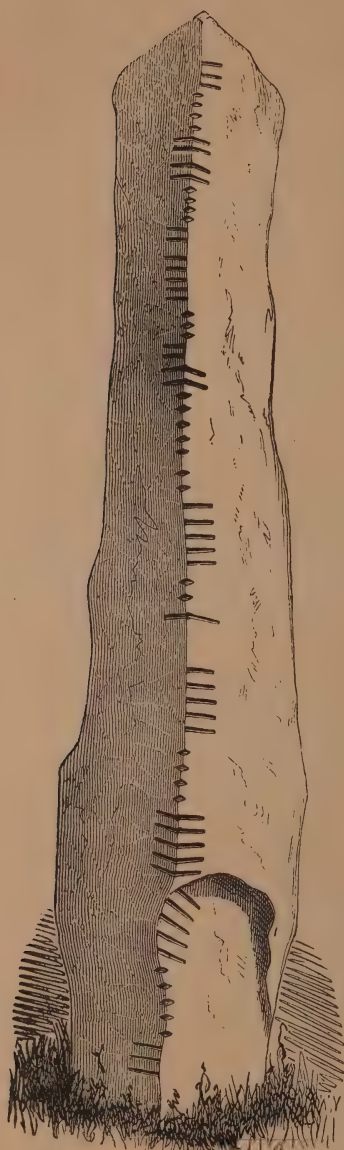


FIG. 112.—Monataggart.

Fitzgerald, in 1877, near Killorglin: in a letter to me in 1884 he states more exactly that it was found 'in a rath cave.' He was positive in the published letter that it reads *Galetos*, nothing more or less. . . . Our recent reading is as follows :—

G A L $\frac{e}{s}$ A T O S

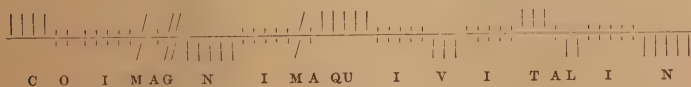
“ . . . Now as to *Galeatos* or *Galeotos*, taking it to be the genitive of *Galeatus* or *Galeotus*, in which one cannot help seeing the Latin word



FIG. 113.—Killorglin, Co. Kerry.

galeātus, ‘a helmed soldier, a man who wore a *galea* or helmet.’ The occurrence of such a name is very remarkable as proving the influence of Roman civilization to have extended to Ireland. The name may have been used simply to translate a native one, but it is more probable that it was first given to a Goidel who had worn the Roman *galea*, that is one who had served in the Roman army. For one cannot help comparing it with *Qoeddorian-i* as connected with *Petrianæ*, and the name *Saggitarius*, of which the genitive *Saggitari* was found in Ogam on a stone discovered at Burnfort, in the neighbourhood of Mallow, in Co. Cork. All three names are, presumably, to be explained on the supposition of Goidelic touch with Roman institutions, especially the military system; not to mention such Latin names as *Marianus*, *Latinus*, and *Columbanus*, or their significance, so to say, in this context.”

BALLINVOHER, IN CORKAGUINY, “where the stone was found of which Bishop Graves has given an account in the Third Series of the *Proceedings* of the Royal Irish Academy, vol. iii., pp. 374-9. He read it as follows, and I find no correction to make:—



It reads up the left edge and round the top with every Ogam perfect, which makes it the harder to suppose that the second name was originally written *Vitalini*, as one would have expected: we could not satisfy ourselves that the *n* ever had a vowel following it. *Coimagni* is the genitive of *Coimāgn*, found written later *Cóemán* and *Caemán*, which, with the *m* reduced as usual into *v*, has given its name to Ard Cavan in Wexford, which, according to Stokes, comes from *Ard Coemáin*, ‘the Height or Hill of St. Cóemán.’ The Bishop passes under review seven saints of the name *Cóemán*, five of whom belonged to the Patrician period and two to the sixth century, of whom one died in 614. He did not venture, however, to identify any one of the seven with our *Coimagn-i*. But he was successful in discovering the later form of *Vitalin*, namely, in the man’s name *Fidlin*: his references are to the Book of Leinster, fo. 272^b, 372^c, and

the Book of Ballymote, fo. 213^b 12: the name is evidently of somewhat rare occurrence."

In the *Journal* of the Royal Society of Antiquaries of Ireland will be found many papers on Ogams, including those by the Rev. Edmond Barry; and among recent writers on the general subject of Ogams, may be mentioned Prof. R. A. Stewart Macalister, "*Studies in Irish Epigraphy*," vol. i., 1897; vol. ii., 1902; vol. iii., 1907; and Prof. John MacNeill, in *Proceedings R. I. A.*, vol. xxvii, Section C, p. 239. The latter ascribes

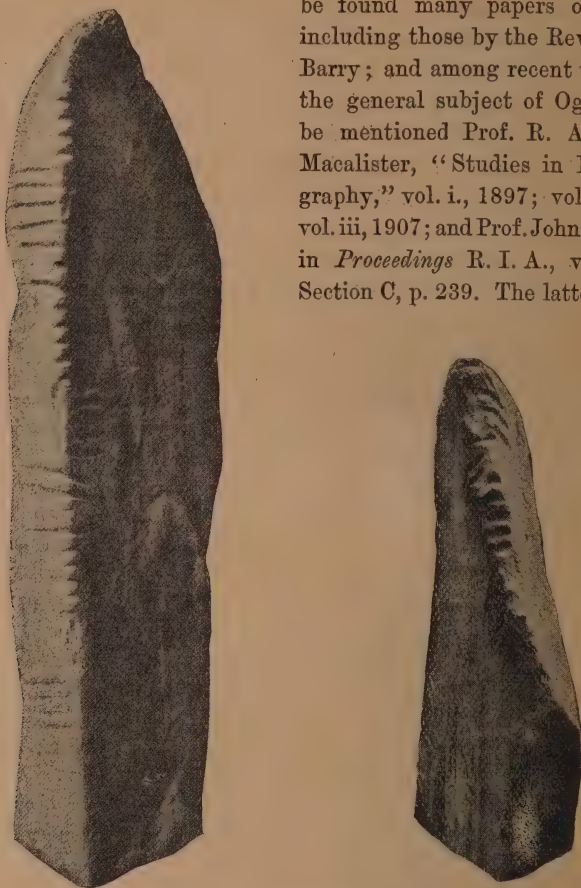


FIG. 114.—Ballinvoher, Co. Kerry.

the bulk of the Ogams to the fifth and sixth centuries, and hesitates to place the date of any known inscription earlier than the fifth century, though many contain forms which may be a century older.

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